San Francisco Symphony Orchestra

1921-1922

VOL. XI

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1921—ELEVENTH SEASON—1922

*—Preceding numeral indicates no programme note.
*—Preceding selection indicates first performance in San Francisco.
**—Preceding selection indicates first performance in United States.
†—Preceding selection indicates first performance anywhere.

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1921 1922

Alfred Hertz
Conductor

Programme

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1. Music to "A Midsummer Night's Dream"....Mendelssohn
   - Overture
   - Scherzo
   - Wedding March
2. Song of the Volga Boatmen.....Stravinsky
3. Ballet Music from "Prince Igor".....Borodin

---

4. Spanish Caprice.....Rimsky–Korsakow
5. (a) Serenade from "Scenes Ecossaises".....Godard
   (Oboe obligato, C. Addimando)
   (b) Melody in F.....Rubinstein–D'Indy
   ('Cello obligato, W. V. Ferner)
6. Prelude to "The Mastersingers".....Wagner

SECOND PAIR SYMPHONY CONCERTS

COLUMBIA THEATRE

Friday, November 11, 3:00 P. M.

Sunday, November 13, 2:45 P. M.

1. Symphony No. 1, D Major.....Mahler
   - Adagio, Allegro ma non troppo
   - Scherzo
   - Andante sostenuto
   - Allegro molto

2. Prelude to "Parsifal".....Wagner
3. Funeral Music from "Die Gotterdammerung" .....Wagner

NOTE. The last two numbers on the programme will be played as a memorial to the "unknown soldier" who is to be buried with full military honors in Washington, D. C., on November 11th, the anniversary of the signing of the armistice.

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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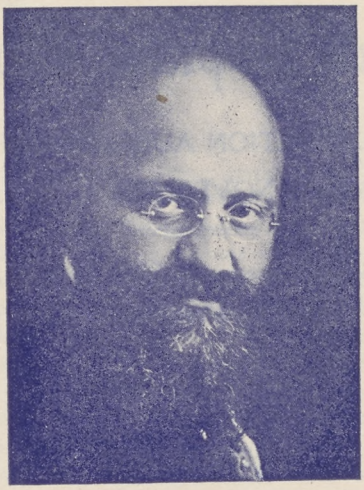

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1921—Season—1922

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PROGRAMME

1. Prelude to "The Mastersingers" ..... Wagner
2. "Unfinished" Symphony ..... Schubert
3. "L'Arlesienne" Suite, No. 1 ..... Bizet
4. Spanish Caprice ..... Rimsky–Korsakow

5. Procession to the Cathedral from "Lohengrin" .... Wagner
6. (a) Aubade ..... Luigini
   (b) Melody in F ..... Rubinstein–D'Indy
   ('Cello obligato, W. V. Ferner)
7. Ave Maria ..... Bach–Gounod
   (Violin obligato, Louis Persinger)
   (Harp obligato, Kajetan Attl)
   (Uda Waldrop at the organ)
8. March, "Pomp and Circumstance" ..... Elgar
   (Uda Waldrop at the organ)

PROGRAMME NOTES

1. Symphony No. 3, F Major, Opus 90.....Johannes Brahms

Allegro con brio
Andante
Poco allegretto
Allegro

Brahms worked on his Third Symphony in 1882 and in the summer of 1883 completed it, the first performance being given at a Philharmonic Concert in Vienna, December 2, 1883, Hans Richter conducting.

Hans Richter in a toast christened this symphony the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony is characterized as the 'Pathetic' or the 'Appassionata' and the second as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica.'" Yet Hanslick took care to add that the key-word was not wholly to the point, for only the first and last movements are of heroic character. The Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its

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musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, 'cellos, and trombone, at the beginning of the third measure. The short introductory, now counter theme rises as a bass, and produces thereby a strongly marked cross-relation.

The second chief member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhauser."

The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme. The clarinet sings against a bassoon phrase over a double drone bass or organ point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis.

The free fantasia, or middle section, is comparatively short in which both

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themes are developed. The recapitulatory section begins with a re-announcement of the "device" in full harmony in wood-wind, horns, trumpets and strings. The first theme is in F major at the beginning of the elaborate coda.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer" in "Zampa." It is played in four part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and 'cellos. There is a short coda.

The third movement, poco allegretto, is a fine specimen of a mood that occurs frequently in Brahms, a gently elegiac mood conveying the idea of something evanescent, elusive, the smile of a tearful fairy, or the sunshine of an April day. It has been said of this third movement that it is "one which for plaintive grace and delicate expression has not its fellow in music." It takes the place of the ordinary Scherzo and really fixes the general character of the symphony. To have given it the Scherzo form would have seriously conflicted with the ideas that uphold the structure of the symphony and would have introduced a foreign spirit and color.

The Finale opens with the statement of the first theme by the strings and the bassoons. The exposition is simple. The theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major of a lighter and more jubilant nature, given out by 'cellos and horns, and later by the first violins and woodwind, while there is a running contrapuntal bass. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ point and ornamented with

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allusions to the first theme, then a return of the solemn theme in trombones and wind instruments.

Intermission

2. "Till Eulenspiegel's Merry Pranks".....Richard Strauss

This work was composed in 1894-95 and first performed at Cologne, November 5, 1895, under the baton of Franz Wullner. With the exception of the title, the score contains no clue as to the meaning of the music. The program for the first performance, however, contained the following elucidation, which was written by the composer at the request off Wullner: "It is impossible for me to give a program of 'Eulenspiegel'; my thought, clothed in words, would in many instances, be curious enough, and might even give offense. Let us, therefore, leave it to each listener, to crack for himself the nut, which the rogue has given him."

Following is an interesting analysis of the score by William Klatte:

"A strong sense of German folk feeling pervades the whole work. The

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source from which the tone poet drew his inspiration is clearly indicated in the introductory, which to some extent stands for the 'once upon a time' of the story books. That which follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once apparent by the characteristic bassoon figure which breaks in upon the piano of the strings. Of equal importance for the development of the piece is the horn theme immediately following.

"He wanders through the land as a thorough-going adventurer. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market day; the women sit at their stalls and prattle. Hop! Eulenspiegel springs on his horse, gives a smack of the whip, and rides into the midst of the crowd. A confused sound of broken pots and pans, and the market women are put to flight. In haste the rascal rides away and secures a safe retreat.

"This was his first merry prank; a second follows immediately. Eulenspiegel has put on the vestments of a priest and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by the muted violins, horns and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples. He tears them off.

"Again the Eulenspiegel motive is brought forward in the previous lively

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tempo, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him; Eulenspiegel is in love. Hear him now, glowing with love; the violins, clarinets and flutes sing.

"But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race. He gives vent to his rage, and strange personages suddenly draw near. A troop of honest, worthy Philistines. In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. (Fragments of the typical theme of the Philistines are here treated canonically.)

The wood-wind, violins and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode in a hopping 2-4 rhythm, which is followed by phantom-like tones from the wood-wind and strings and then from the trombones. Has the rogue still no foreboding?

"Alas. There is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The

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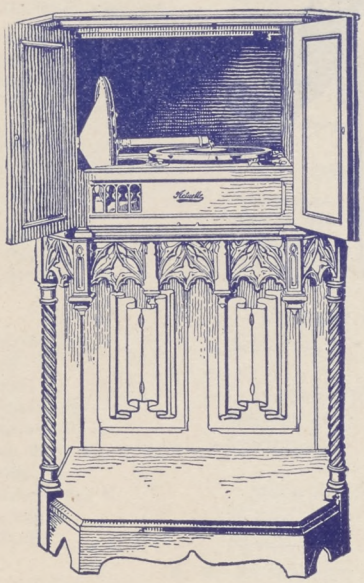
Harp	Kajetan Attl
Opera School	Gaetano Merola

Eulenspiegel theme replies calmly to the threatening chords. Eulenspiegel lies. Again the threatening tones resound; but he does not confess his guilt. On the contrary he lies for the third time. His jig is up. Fear seizes him; the fatal moment draws near; he is strung up. The last struggle (flutes), and his soul takes flight.

"After sad, tremulous pizzicati of the strings, the Epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief theme passages appear, and finally merge into a soft chord. Eulenspiegel has become a legendary character. The people tell their tales about him: 'Once upon a time ***' But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo."

3. "La Valse," Poeme Choreographique.....Ravel
(First time in America)

Maurice Ravel was born in Ciboure, Basses-Pyrenees, March 7, 1875, and in 1889 entered the Paris Conservatory where he won several prizes for composition. He is today one of the most prominent figures in the modern French impressionistic school, although his works show more robust qualities, physical vigor and definite outline than those of his predecessor, Debussy.



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PROGRAMME NOTES—Continued

"La Valse" is Ravel's most recent composition, having had its premiere in Paris in April of this year. It was received with great enthusiasm, and is today given its first performance in America. The work was in all probability inspired by a recent visit to Vienna, where the composer was greatly impressed by the spirit and charm of the characteristic Viennese dances. It is based on Viennese waltz themes treated with the most modern technique and virtuosity in orchestration. A note on the score pictures the scene in an Imperial ball room during the period around 1855. The dancing couples are visible rather hazily at first as if veiled by a mist. Gradually as if by the lighting of the huge crystal chandeliers, the full brilliancy and splendor of the scene is revealed, the glittering throng gayly whirling to the enchanting rhythm of the waltz.

The score calls for three flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, three kettle drums, tambourine, snare drum, cymbals, bass drum, castanets, tam-tam, and other percussion instruments, two harps and the usual strings.

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Concert Master and
Assistant Conductor
Argiewicz, Artur
Assistant Concert
Master
Ford, L. W.
Assistant Concert
Master
Seiger, Rudy
Mendelevitch, R.
Gluschkin, M.
Laraia, W. F.
Jensen, T.
Lind, W.
Cardona, F.
Koenig, H.
See, Orley
Reiss, T. H.
Ruiz, R.
Polak, S.
Willard, J. W.

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Haug, J. A.
Manchester, W.
Hidden, R. L.
Helget, H.
Bering, K.
Gold, J. T. Hartzell
Paterson, J. A.
Heft, A.
Dunn, H.
Creitz, F.
Hoffman, H. H.

VIOLAS

Fenster, Lajos
Hahl, E.
Baker, F.
Wismer, H.
Heinsen, C.
Purt, B.
Weiler, E.
Lichtenstein, V.
Dierich, F.
Kolb, R.

VIOLONCELLOS

Ferner, W. V.
Dehe, W.
King, O.
Villalpando, W.
Weiss, A.
Kirs, R.
Callies, R.
Hranek, C.

BASSES

Lahann, J.
Previati, L. J.
Geoffrion, Victor
Schulze, E.
Annaruini, A.
Storch, A. E.
Arriola, E.
Frederick, O.

FLUTES

Linden, Anthony
Newbauer, L.
Oesterreicher, W.
Orchestral Manager

PICCOLO

Oesterreicher, W.

OBOES

Addimando, C.
Dupuis, A.
Schipilitti, V.
Shanis, Julius

ENGLISH HORN

Schipilitti, V.

CLARINETS

Randall, H. B.
Hazlett, C.

BASS CLARINETS

Hazlett, C.
Shanis, Jean

BASSOONS

Kubitschek, E.
La Haye, E. B.
Hranek, C.

CONTRA BASSOON

Kolb, R.

HORNS

Hornig, W.
Roth, P.
Tryner, C. E.
Rocco, R.
Huske, E. F.

TRUMPETS

Thieck, W. A.
Barton, L. S.
Kegel, Otto
Code, P.

TROMBONES

Tait, F. W.
Clark, O. E.
Bassett, F. N.

TUBA

Murray, R.

HARPS

Attl, Kajetan
Swain, Elvira

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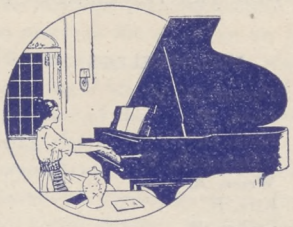
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ALFRED HERTZ, Conductor

GRAND POPULAR CONCERT

Exposition Auditorium

Thursday Evening, November 3, 1921

8:15 o'clock

PROGRAMME

1. Prelude to "The Mastersingers" ..... Wagner

2. "Unfinished" Symphony ..... Schubert
   - Allegro moderato
   - Andante con moto

3. "L'Arlesienne" Suite No. 1 ..... Bizet
   - Prelude
   - Minuette
   - Adagietto
   - Carillon

4. Spanish Caprice ..... Rimsky–Korsakow
   - Alborada
   - Variations
   - Alborada
   - Scene and Gypsy Song
   - Fandango of the Asturias

   (Played without pause)

INTERMISSION

5. Procession to the Cathedral from "Lohengrin" ..... Wagner

6. (a) Aubade ..... Luigini
   (For wood-winds, French horn and harp)

   (b) Melody in F ..... Rubinstein–D'Indy
   ('Cello obligato, W. V. Ferner)

   (c) Ave Maria ..... Bach–Gounod
   (Violin obligato, Louis Persinger)
   (Harp obligato, Kajetan Attl)
   (Uda Waldrop at the organ)

7. March, "Pomp and Circumstance" ..... Elgar
   (Uda Waldrop at the organ)

(OVER)

SPECIAL ANNOUNCEMENT

FIRST POPULAR CONCERT

COLUMBIA THEATRE

Sunday, November 6, 2:45 P. M.

PROGRAMME

1. Music to "A Midsummer Night's Dream" ..... Mendelssohn
   Overture
   Scherzo
   Wedding March
2. Song of the Volga Boatmen ..... Stravinsky
3. Ballet Music from "Prince Igor" ..... Borodin

---

4. Spanish Caprice ..... Rimsky–Korsakow
5. (a) Serenade from "Scenes Ecossaises" ..... Godard
   (Oboe obligato, C. Addimando)
   (b) Melody in F ..... Rubinstein–D'Indy
   ('Cello obligato, W. V. Ferner)
6. Prelude to "The Mastersingers" ..... Wagner

SECOND PAIR SYMPHONY CONCERTS

COLUMBIA THEATRE

Friday, November 11, 3:00 P. M.

Sunday, November 13, 2:45 P. M.

PROGRAMME

1. Overture to Shakespeare's Comedy "As You Like It" ..... Wetzler
   (First performance in America)
2. Variations on a Theme of Tschaikowsky, for String Orchestra .. Arensky
   (First performance in America)

---

3. Symphony No. 5, "From the New World" ..... Dvorak
   Adagio: Allegro molto
   Largo
   Scherzo: Molto vivace
   Finale: Allegro con fuoco

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

(OVER)

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FIRST CONCERT

San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

(Three Hundred and Fifth Symphony Concert)

Morris Dailey Assembly Hall
State Teacher's College
San Jose

Friday evening, November 4th, 1921

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1922

First Popular

SPECIAL ANNOUNCEMENT

FIRS

Sunda

1. Music to "A Mic
   Overture
   Scherzo
   Wedding M
2. Song of the Volg
3. Ballet Music fron
4. Spanish Caprice
5. (a) Serenade fro
   (
   (b) Melody in
   (
6. Prelude to "The

SECOND P

Fri

Sur

1. Overture to Shak
   (
2. Variations on a T
   (
3. Symphony No. 5,
   Adagio: Al
   Largo
   Scherzo: M
   Finale: Alle

PROGRAM

1.

Overture to "A Midsummer Night's Dream" ..... *Mendelssohn*

2.

Symphony No. 8, B Minor ("Unfinished") *Schubert*

Allegro moderato
Andante con moto

3.

Prelude to "The Mastersingers"..... *Wagner*

4.

"L'Arlesienne" Suite ..... *Bizet*

Prelude
Minuette
Adagietto
Carillon

5.

(a) Serenade a Mabel..... *Godard*
(Oboe solo, C. Addimando)

(b) Melody in F..... *Rubenstein*
('Cello obbligato, W. V. Ferner)

6.

Spanish Caprice ..... *Rimsky-Korsakow*

Alborada
Variations
Alborada
Scene and Gypsy Song
Fandango of the Asturias
(Played without pause)

The Ushers this evening are members of the College Orchestra

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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1922

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SPECIAL ANNOUNCEMENT

FIRS

Sunda

1. Music to "A Mid
   - Overture
   - Scherzo
   - Wedding M
2. Song of the Volg
3. Ballet Music from
4. Spanish Caprice
5. (a) Serenade fro
   (
   (b) Melody in
   (
6. Prelude to "The

SECOND P

Fri

Sun

1. Overture to Shak
   (
2. Variations on a T
   (
3. Symphony No. 5,
   - Adagio: Al
   - Largo
   - Scherzo: M
   - Finale: Alle

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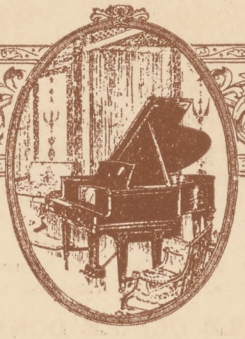

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Maintained by
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of San Francisco

1921 1922

Alfred Hertz
Conductor

Programme

First Popular

ANNOUNCEMENT

SECOND PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, November 11, 3:00 P. M.

Sunday, November 13, 2:45 P. M.

PROGRAMME

1. Overture to Shakespeare's Comedy,
   "As You Like It".....Hermann Hans Wetzler
   (First time in America)

2. Variations on a Theme of Tschaikowsky for
   String Orchestra .....Arensky
   (First time in America)

---

3. Symphony No. 5, "From the New World".....Dvorak
   Adagio: Allegro molto
   Largo
   Scherzo: Molto vivace
   Finale: Allegro con fuoco

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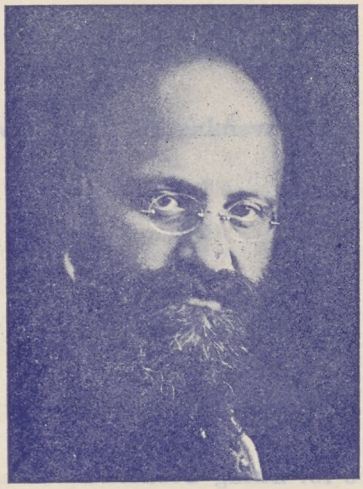

ALFRED HERTZ, Conductor

1921—Season—1922

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306th Concert

COLUMBIA THEATRE

Sunday Afternoon, November 6th, at 2:45 o'clock

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ANNOUNCEMENT

SECOND POPULAR CONCERT

Columbia Theatre

Sunday, November 20, 2:45 P. M.

PROGRAMME

1. Overture to "The Marriage of Figaro" ..... Mozart

2. Two Melodies for String Orchestra ..... Grieg
   "Heart Wounds"
   "The Last Spring"

3. Caucasian Sketches ..... Ippolitow–Ivanow

4. Overture, "Le Carnaval Romain" ..... Berlioz

---

5. A Sketch of the Steppes of Middle Asia ..... Borodin

6. "Love's Dream" ..... Liszt

7. Roumanian Rhapsody No. 1 ..... Enesco

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

PROGRAMME

1. Three Selections from Incidental Music to "A Midsummer Night's Dream"..... Mendelssohn

Overture

Scherzo

Wedding March

The overture opens in E major with four prolonged chords for the woodwinds, followed immediately by the dainty "fairy music," which constitutes the principal theme—announced by the divided violins, the violas contributing occasional pizzicato tones. As the movement proceeds several picturesque features come into notice—the "Bergomask Dance" from the fifth act of the play, the comical braying of the donkey, and a figure which Mendelssohn called his "Schoenhauser fly"—a rapidly descending scale-passage for the violoncellos (each tone quickly repeated), suggested by the buzzing of a large fly in the Schoenhauser garden. The overture closes with four sus-

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tained chords like those with which it began.

The Scherzo is a kind of prelude to the second act. It "rings up the curtain, discloses the fairy world with its chattering elves and their mischievous gambols, interrupted now and then by the griefs of the unfortunate and tormented lovers, and gradually dies away in airy lightness."

The Wedding March is heard after the conclusion of the fourth act of the play and is so familiar to everyone that little mention is required.

2. Song of the Volga Boatmen.....Stravinsky

Igor Stravinsky, one of the most prominent of modern Russian composers, was born near Petrograd in 1882. With the production of his Scherzo Fantastique in 1908, the attention of Sergei Diagilev, director of the Ballet Russe, was attracted and he was commissioned to write the music to a ballet, "L'Oiseau de Feu." Other ballets followed in rapid succession and Stravinsky was proclaimed a genius and prophet by the admirers of futurism.

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The Song of the Volga Boatmen is a short number arranged for wind and percussion instruments only, and is suggestive of the chant-like chorus sung by the men who tread the shores of the river laboriously pulling the boats by means of ropes.

3. Ballet Music from "Prince Igor".....Borodin

Borodin, the Russian composer, born in 1834, began to compose his opera "Prince Igor" in 1870, but his progress was so slow that when he died in 1887 only the prologue and the first two acts had been finished, his friends Rimsky–Korsakow and Glazounow completing the work. The plot of "Prince Igor" is based upon a national poem, "The Epic of the Army of Prince Igor," a production of remote origin, which narrates the expedition made in the twelfth century by Russian princes against the nomadic Polovtsi, who had invaded the Russian principalities.

The ballet music played today is part of the opera completed by Borodin himself, and is divided into two parts. These superbly barbaric dances and songs are intended to distract and delight the Slavic Prince Igor, who, although a prisoner of the Khan Kontshak of the Polovtsi, is treated with all respect in the hope that he will consent not only to a lasting peace with the Polovtsi, but also to the union of Igor's son Vladimir, with the Khan's beautiful daughter.

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4. Spanish Caprice ..... **Rimsky-Korsakow**

I. Alborada

II. Variations

III. Alborada

IV. Scene and Gypsy Song

V. Fandango of the Asturias

It might be interesting to count the list of works by northern composers that are based upon the Spanish dance. We might expect to find them in greatest number in France; Jensen wrote a whole book of Spanish songs; Russian composers have shown a special fondness for Spanish rhythms.

The Spanish Caprice of Rimsky–Korsakow, though entitled in separate numbers, is played as a whole and without pause. Indeed the third piece is but a repetition of the first in a different key, with slightly

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Assets	$71,383,431.14
Deposits	67,792,431.14
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,591,000.00
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varying treatment of harp and arpeggio figures of clarinet. The prevailing rhythm of three beats in the Spanish dance scarcely meets with an exception in the Alborada, which is less a dance than a kind of military piece, or fanfare. The name seems to be akin to the French aubade and specially applies to a military piece played at day-break.

The "Scene and Gypsy Song" opens with a striking fanfare of horns and trumpets, followed or echoed by a cadenza of solo violin in the same figure to a soft roll of military drum. The third cadenza is of flute to a roll of kettle-drums; fourth is a cadenza of clarinet; last of the harp. The "song" is a strident phrase of violins, with intruding low brass and cymbals. There is a suggestion of the fandango in the strings, "quasi guitara."

The rhythm of the fandango is here 3-4, departing from the original form of 6-8 time. The later dance suggests the swing of the Bolero. A story is handed down of the ancient fandango that is told by Ernest Pauer in Grove's Dictionary of Music. "Soon after its first introduction, in the seventeenth century, the fandango was condemned by the ecclesiastical authorities in Spain as a 'godless dance.' Just as

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Columbia Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time. The names of all subscribers will appear later. Invitations to the Members' Concerts given each year are apportioned on a basis of the amount subscribed.

the Consistory was about to prohibit it, one of the judges remarked that it was not fair to condemn anyone unheard. Two celebrated dancers were accordingly introduced to perform the fandango before the Consistory. This they did with such effect that, according to the old chronicler, every one joined in, and the hall of the consistorium was turned into a dancing saloon. No more was heard of the condemnation of the fandango."

5. (a) Serenade from "Scenes Ecossaises"..... Godard
(Oboe obligato, Caesar Addimando)

(b) Melody in F..... Rubinstein–D'Indy
('Cello obligato, Walter V. Ferner)

Benjamin Godard was born in Paris in 1849 and died at Cannes in 1895. He was at first a violin pupil of Richard Hammer and played in public at the age of nine. In 1865 his first published work, a violin sonata, appeared, and was followed by a series of chamber compositions. His compositions include several operas, orchestra suites, sym-

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Violin	Artur Argiewicz
'Cello	Stanislas Bem
Flute	Anthony Linden
Oboe and Orchestra	Caesar Addimando
Harp	Kajetan Attl
Opera School	Gaetano Merola

phonies, a piano and a violin concerto, numerous pieces and etudes for the piano and more than 100 songs.

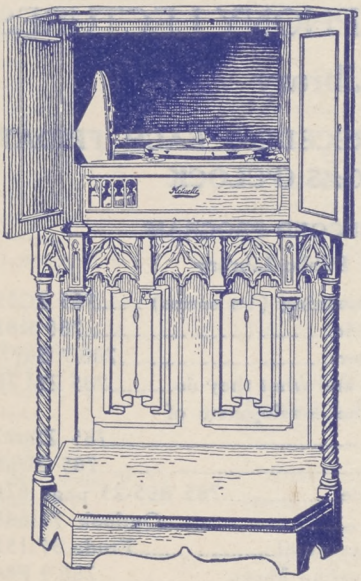
The number played today is entitled on the score, "Serenade á Mabel," and is of a nature so readily appreciated that no special mention is necessary.

Likewise, Rubinstein's "Melody in F" has become so well known to every student of the piano, that it would be hardly possible to find anyone who is not thoroughly familiar with it. In the orchestral arrangement by D'Indy, the solo is carried throughout most of the piece by the violoncello.

6. Prelude to "The Mastersingers".....Wagner

A splendid analysis of this composition has been made by Mr. H. E. Krehbiel, as follows:

"The melodies are of two sorts, conforming to the two parties into which the personages of the play can be divided; and, like those parties, the melodies are broadly distinguished in external physiog-



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nomy and emotional essence. Most easily recognized are the two broad march melodies, which are typical of the master singers and their pageantry. They are strong, simple tunes, made up of the intervals of the diatonic scale, strongly and simply harmonized, square-cut in rhythm, firm and dignified, and, like the master singers themselves, complacent and a trifle pompous in their stride. The three melodies which are presented in opposition to the spirit represented by the master singers and their typical music, are disclosed by a study of the comedy to be associated with the passion of the young lovers, Walther and Eva. They differ in every respect—melodic, rhythmic and harmonic—from the melodies which stand for the old master singers and their notions. Their rhythms are less regular and more eager; they are harmonized with greater warmth and infused with greater passion. In the development of the prelude these melodies are presented at first consecutively, then as in conflict, finally in harmonious and contented unison.

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Second Pair

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THIRD PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, November 25, 3:00 P. M.

Sunday, November 27, 2:45 P. M.

SOLOIST: ARTHUR RUBINSTEIN

PROGRAMME

1. Symphony, B Flat ..... Chausson
   Lento—Allegro vivo
   Molto lento
   Animato—Molto animato

---

2. Scherzo, "The Sorcerer's Apprentice" ..... Dukas
3. Concerto for Pianoforte No. 2, G Minor ..... Saint-Saens
   Andante sostenuto
   Allegretto scherzando
   Presto
   ARTHUR RUBINSTEIN

SECOND POPULAR CONCERT

Columbia Theatre

Sunday, November 20, 2:45 P. M.

PROGRAMME

1. Overture to "The Marriage of Figaro" ..... Mozart
2. Two Melodies for String Orchestra ..... Grieg
   "Heart Wounds"
   "The Last Spring"
3. Caucasian Sketches ..... Ippolitow-Ivanow
4. Overture, "The Roman Carnival" ..... Berlioz

---

5. A Sketch of the Steppes of Middle Asia ..... Borodin
6. "Love's Dream" ..... Liszt
7. Roumanian Rhapsody No. 1 ..... Enesco

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ALFRED HERTZ, Conductor

1921—Season—1922

SECOND PAIR SYMPHONY CONCERTS

307th and 308th Concerts

COLUMBIA THEATRE

Friday Afternoon, November 11, 3:00 o'clock
Sunday Afternoon, November 13, 2:45 o'clock.

PROGRAMME

1. Overture to
   Shakespeare's Comedy, "As You Like It"....H. H. Wetzler
   (First time in America)

2. Variations on a Theme of Tschaikowsky for
   String Orchestra .....Arensky
   (First time in San Francisco)

Intermission

3. Symphony No. 5, "From the New World".....Dvorak
   Adagio—Allegro molto
   Largo
   Scherzo: Molto vivace
   Finale: Allegro con fuoco

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PROGRAMME NOTES

Overture to Shakespeare's Comedy "As You Like It"....H. H. Wetzler

Hermann Hans Wetzler, a citizen of the United States, is known as a composer principally by his songs and his music to Shakespeare's "As You Like It," which was composed in 1917 and is today given its first performance in America.

The Overture is not to be considered as a mere introduction, but as a symphonic prologue to the play, giving musical expression to the poetical contents and the dramatic plot of the comedy, depicting its chief characters by themes or motives. The introduction contains as the motto of the whole work the song of the pages from the fifth act which symbolizes in its gay and graceful mood the spirit of the play. This strain reveals, in a sense, the youthful grace of Orlando's and Rosalind's love making.

After a short introduction by the wood-winds, the first theme appears in the violins, accompanied by chords of the harp and the lower string instruments and supported by harmonies of the bassoons and horns. The theme is repeated in many graceful transformations and instrumental coloring, ebbing away molto ritardando.

The main part of the overture starts with a brilliant sweep of the

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wood-winds, taken over by the strings and harp. The first theme of Orlando appears, who is depicted in his chivalrous valour and youthful intensity of feeling. The Orlando motive leads into a second theme of mysterious charm in the clarinets and strings. Rosalind appears. Sprightliness and girlish grace are expressed in this motive which is emphasized by the light and characteristic treatment of the basses. In the love scene which develops upon the ensuing theme of Orlando's longing, Rosalind's motive grows by juxtaposition and interweaving with this theme to great passion and intensity. The pages' song also recurs and leads into a dreamy love scene, a nocturne which breathes the deep mystery of the forest. This night picture develops into dawn and ends with the rising of the sun. Into this scene of nature, Rosalind's theme in its original form re-enters; the pages' song is taken up in triumphant fortissimo, interwoven with the themes of Orlando and Rosalind in contrapuntal combination. A coda follows which pictures the exuberant joy of the united lovers, ending with a delicate reminiscence of the pages' song. At the end of the overture the sprightly Rosalind theme appears once more in its laughing gracefulness, as it were, to bid good-bye to the audience.

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Variations on a Theme of Tschaikowsky.....Arensky
(For String Orchestra)

Anton Stepanovitch Arensky was born July 31, 1861. He studied at the Petrograd Conservatory and in 1882 was appointed professor of harmony at the Imperial Conservatory in Moscow. In 1895 he succeeded Balakirev as conductor of the Imperial Court Choir at Petrograd, resigning in 1901. He died February 26, 1906. Both in style and in temperament Arensky shows considerable affinity to Tschaikowsky. He is best known by his songs and piano pieces, but more especially by his pianoforte trio in D minor. His works include several operas and cantatas, two symphonies, a piano concerto, several chamber music compositions and numerous piano pieces.

The Variations played today are based on one of Tschaikowsky's songs, the "Legend" from a collection of songs for children. This number was originally part of a string quartet for violin, viola and two 'celli. The arrangement for string orchestra was made by the composer himself.

Symphony No. 5, "From the New World".....Dvorak

In a large view, it would seem that by the fate of servitude the American negro has become the element in our own national life that alone produces true folk-song, that corresponds to the peasant and serf of Europe, the class that must find in song the refuge and solace for its loss of material joys. So Dvorak perhaps is right, with a far-seeing eye, when he singles the song of the Negro race as the national type.

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We soon see stealing out of the beginning Adagio an eccentric pace in motion of the bass, that leads to the burst of main subject, Allegro molto, with a certain ragged rhythm that we Americans cannot disclaim as a nation. The working up is spirited, and presently out of the answer grows a charming jingle that somehow strikes home. It begins in the minor and has a strange, barbaric touch of cadence. Many would acknowledge it at most as a touch of Indian mode. Yet, if we care to search, we find quite a prototype in a song like, "Didn't My Lord Deliver Daniel." Soon the phrase has a more familiar ring as it turns into a friendly major. But the real second theme comes in a solo tune on the flute, in the major, with a gait something like the first. Less and less we can resist the genuine Negro quality of these melodies,

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and, at the same time, their beauty and the value of the tonal treasure-house in our midst. The whole of the first Allegro is thus woven of three melodious and characteristic themes in very clear sonata form.

The second, Largo, movement is a lyric of moving pathos, with a central melody that may not have striking traits of strict African song, and yet belongs to the type closely associated with the Negro vein of plaint or love song. The rhythmic turns that lead to periods of excitement and climaxes of rapid motion, are absent in the main melody. But they appear in the episode that intervenes. Even here, in the midst, is a new contrast of a minor lament that has a strong racial trait in the sudden swing to major, and, as quickly, back to the drearier mode. This is followed by a rhapsody or succession of rapid, primitive phrases, that leads to a crisis where, of a sudden, three themes sing at once, the two of the previous Allegro and the main melody of the Largo, in distorted pace with full chorus. This excitement is as suddenly lulled and soothed by the return of the original moving song.

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Columbia Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time. The names of all subscribers will appear later. Invitations to the Members' Concerts given each year are apportioned on a basis of the amount subscribed.

The Scherzo starts in a quick three-beat strum on the chord that has been pointed to as a true model trait of Negro music, with the lowered leading note. The theme, discussed later in close stress of imitation, seems merely to mark the rapid swing in the drone of strange harmony. But what is really a sort of Trio is another sudden, grateful change to major, perfectly true to life, so to speak, in this turn of mode and in the simple lines of the tune. The Scherzo now steals in again, quite a piece, it seems, with the Trio. As the rising volume nears a crisis, the earliest theme (from the first Allegro) is heard in the basses. In the hushed discourse of Scherzo theme that follows, the old melody still intrudes. In mockery of one of its turns comes an enchanting bit of tune, as naive an utterance as any. But the whole is too full of folk melody to trace out, yet is, in its very fibre, true to the idea of an epic of the people. Presently the whole Scherzo

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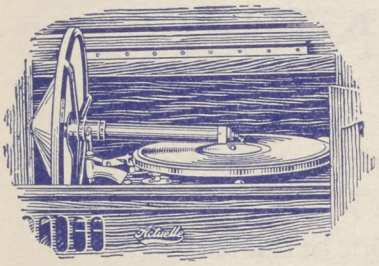
and Trio are rehearsed; but now instead of the phase of latest melodies, is a close where the oldest theme (of Allegro) is rung in lusty blasts of the horns and the wood wind, with answers of the Scherzo motive.

In the last movement appears early a new kind of march tune that, without special trick of rhythm, has the harsh note of lowered leading note in very true keeping with Negro song. The march is carried on, with flowing answer, to a high pitch of varied splendor and tonal power. The second theme is utterly opposed in a certain pathetic rhapsody. Yet it rises, at the close to a fervent burst in rapid motion. We may expect in the Finale an orgy of folk tune and dance, and we are not disappointed. There is, too, a sudden rise and fall of mood, that is a mark of the Negro as well as of the Hungarian. By a sudden doubling, we are in the midst of a true "hoe-down" in jolliest



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jingle, with that naive iteration, true to life; it comes out clearest when the tune of the bass (that sounds like a rapid "Three Blind Mice") is put in the treble. A pure idealized Negro dance frolic is here. It is hard to follow all the pranks; lightly as the latest phrase descends in extending melody, a rude blast of the march intrudes in discordant humor. A new jingle of dance comes with a redoubled pace of bits of the march. As this dies down to dimmest bass, the old song from the Largo rings high in the wood. Strangest of all, in a fierce shout of the whole chorus, sounds twice this same pathetic strain. Later comes a redoubled pace of the march in the woodwind, above a slower in low strings. Now the original theme of all has a noisy say. Presently the sad second melody has a full verse. Once more the Largo lullaby sings its strain in the minor. In the close, the original Allegro theme has a literal, vigorous dispute with the march phrase for the last word of all.

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FIRST BERKELEY CONCERT

HARMON GYMNASIUM

WEDNESDAY EVENING

NOVEMBER 16, 1921

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 3, F major ..... *Brahms*
   - I. Allegro con brio.
   - II. Andante.
   - III. Poco allegretto.
   - IV. Allegro.

INTERMISSION

2. Overture, "Le Carnaval Romain" ..... *Berlioz*
3. Caucasian Sketches ..... *Ippolitow-Ivanow*
   - In the Mountain Pass.
   - The Mountain Village.
   - In the Mosque.
   - March of the Sardar.
4. Spanish Caprice ..... *Rimsky-Korsakow*
   - Alborada.
   - Variations.
   - Alborada.
   - Scene and Gypsy Song.
   - Fandango of the Asturias.

(Played without pause)

Symphony No. 3, F major.....*Brahms*

Brahms worked on his third symphony in 1882 and in the summer of 1883 completed it, the first performance being given at a Philharmonic Concert in Vienna, December 2, 1883, Hans Richter conducting.

The first movement opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, 'cellos, and trombone, at the beginning of the third measure. The short introductory, now counter theme, rises as a bass, and produces thereby a strongly marked cross relation. The second chief member of the body of the first theme is silent for four measures, while the first violins continue but it again appears in the bass. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme. The clarinet sings against a bassoon phrase over a double drone bass or organ point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. The free fantasis, or middle section, is comparatively short in which both themes are developed. The recapitulatory section begins with a re-announcement of the "device" in full harmony in wood-wind, horns, trumpets, and strings. The first theme is in F major at the beginning of the elaborate coda.

The second movement opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer" in "Zampa." It is played in four part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and 'cellos. There is a short coda.

The third movement, *poco allegretto*, is a fine specimen of a mood that occurs frequently in Brahms, a gently elegiac mood conveying the idea of something evanescent, elusive, the smile of a tearful fairy, or the sunshine of an April day. It has been said of this third movement that it is "one which for plaintive grace and delicate expression has not its fellow in music." It takes the place of the ordinary Scherzo and really fixed the general character of the symphony.

The *Finale* opens with the statement of the first theme by the strings and the bassoons. The exposition is simple. The theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major of a lighter and more jubilant nature, given out by 'cellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage on an organ point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and wind instruments.

Overture, "Le Carnaval Romain" ..... *Berlioz*

Berloiz composed an opera, "Benvenuto Cellini." In its original form it was in two acts. An overture bearing the same name as the opera was written as a prelude to the first act. The overture to the second act was called "Le Carnaval Romain." As a concert piece it was first performed under the composer's direction, February 3, 1844, in Paris.

The chief thematic material of the overture is taken from the opera. It begins with the theme of the Saltarello danced in the middle of the second act of the opera. The saltarello is a dance of the fifteenth and sixteenth centuries in 6–8 or 6–4 time. An *Andante* follows, the English horn singing the melody of Benvenuto at the beginning of the trio in the first act. Then comes the *Allegro Vivace,* which is the main part of the overture. The theme is a song of Cellini's followers in the second act. The Saltarello is also liberally employed in a brilliant and spectacular delineation of a carnival in Rome. The overture was a success from its very first performance.

Caucasian Sketches, Opus 10 ..... *Ippolitow-Ivanow*

Ippolitow-Ivanow, one of the younger school of Russian conductors, was for a number of years conductor of the opera in Tiflis, Caucasus, and while there made a thorough study of the music of the country. As a result he wrote a monograph on the Georgian folk songs and the suite known as "Caucasian Sketches." The suite appeared in 1895.

The first movement is a painting in tones of the wild, rugged scenery of the Caucasus. The shepherds' horns can be faintly heard calling from hill to hill. The second movement is a native dance with an introduction in which the English horn intones a plaintive melody, the echo of which is heard in the solo viola. "In the Mosque" is a brief movement, *Adagietto,* for wood-wind and horns. The last movement, the "March of the Sardar," is the description of the approach of the Sardar, the tribal chief, with his guards and retinue. In the distance can be heard the drums and fifes of the procession. It draws nearer, the advance guards file past and, at length, the Sardar comes into view. It is an Oriental march of rich color and savage splendor.

Spanish Caprice ..... *Rimsky-Korsakow*

This caprice on a Spanish theme is made up of five movements, and although played without pause, each movement is easily recognized and has its own title as follows: I. Alborada or morning serenade; II. Variations, of which there are five upon a theme given out by the horns; III. Alborada, this movement being a repetition of the first with a change of modulation and orchestration; IV. Gypsy Scene and Song, a succession of five fantastic cadenzas of most original orchestration, followed by the swinging Gypsy song; V. Fandango of the Asturias, which is the old Asturian dance. The work ends with a repetition of the Alborada in condensed form as a Coda.

NOTICE

DATES OF CONCERTS CHANGED

In order to avoid conflict with the holiday plans of subscribers, the **second** concert of the fall series will be played on **Thursday evening, December 1,** instead of November 24th, as printed on the tickets. The two following concerts will be given on **December 8th and 15th.**

The third performance of "The Silver Box," by John Galsworthy, will be played in Wheeler Auditorium on Friday evening, November 25th, instead of Saturday evening, November 19th, on account of the California-Stanford Game. Admission 50 cents, no war tax.

SECOND BERKELEY CONCERT

THURSDAY EVENING

DECEMBER 1, 1921

1. Symphony No. 4 ..... *Tschaikowsky*
   Andante sostenuto—Moderato con anima.
   Andantino in modo di canzona.
   Scherzo: Pizzicato ostinato.
   Finale: Allegro con fuoco.

INTERMISSION

2. Overture to "Der Freischutz" ..... *Weber*
3. Siegfried Idyll ..... *Wagner*
4. Scherzo, "L'Apprenti Sorcier" ..... *Dukas*

The San Francisco Symphony Orchestra

Maintained by
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of San Francisco

1921 1922

Alfred Hertz
Conductor

Programme

Second Popular

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THIRD PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, November 25, 3:00 P. M.

Sunday, November 27, 2:45 P. M.

SOLOIST: ARTHUR RUBINSTEIN, Pianist

PROGRAMME

1. Symphony No. 4 ..... Tschaikowsky
   Andante sostenuto—Moderato con anima
   Andantino in modo di canzona
   Scherzo: Pizzicato ostinato
   Finale: Allegro con fuoco
2. Scherzo, "The Sorcerer's Apprentice" ..... Dukas
3. Concerto for Pianoforte No. 2, G Minor ..... Saint-Saens
   Andante sostenuto
   Allegretto scherzando
   Presto

Arthur Rubinstein

THIRD POPULAR CONCERT

December 4, 1921

PROGRAMME

1. Overture to "Der Freischutz" ..... Weber
2. Siegfried Idyll ..... Wagner
3. Italian Caprice ..... Tschaikowsky

INTERMISSION

4. Eight Russian Folk Songs ..... Liadow
   (First performance in America)
5. (a) Marcio Fantastico from Characteristic Suite (Southern Negro Life) ..... Henry Schoenefeld
   (b) Hornpipe ..... Wallace Sabin
6. Hungarian Rhapsody No. 1 ..... Liszt

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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1921—Season—1922

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310th Concert

COLUMBIA THEATRE

Sunday Afternoon, November 20, 2:45 o'clock

Soloist:

ARTHUR RUBINSTEIN

Pianist

Next Friday, 3:00 P. M.

Next Sunday, 2:45 P. M.

Columbia Theatre

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WILLEM DEHE
'Cellist

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PROGRAMME

1. Overture to "The Marriage of Figaro".....Mozart

"The Marriage of Figaro," originally written by Beaumarchais as a comedy, attracted the attention of Mozart, when it had been performed in Vienna in 1784. There had been some sensation created by the piece principally because its freedom of tone had induced the Emperor—a highly proper individual for his day—to forbid performances of it at the National Theatre. The sparkling wit and rapid action of the play enchanted Mozart and he requested Lorenzo da Ponto to make it the basis of an opera text. In 1785 Mozart commenced work on the music.

The overture is written in abridged sonata form, the development section being omitted. The principal theme begins at once with the lively figure in the first violins.

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2. Two Melodies for String Orchestra.....Grieg

"Heart Wounds"

"Last Spring"

These two short but beautiful lyrics in music are typical of the poetic genius of the great Norwegian composer. His inspiration, intense and concentrated in small works, was not often sufficiently sustained to create in the more spacious forms. He is singular in being probably the only composer of similar rank who never attempted an opera or a symphony. The first of this pair of sketches is a tender and poignant theme, expressive of sorrow and suffering; the second is a sort of melancholy revery on a happy spring-tide that will never return.

3. Caucasian Sketches, Opus 10.....Ippolitow-Ivanow

In the Mountain Pass

In the Village

In the Mosque

March of the Sardar

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Ippolitow-Ivanow, one of the younger school of Russian conductors, was for a number of years conductor of the opera in Tiflis, Caucasus, and while there made a thorough study of the music of the country. As a result he wrote a monograph on the Georgian folk songs and the suite known as "Caucasian Sketches."

The first movement is a painting in tones of the wild, rugged scenery of the Caucasus. The shepherds' horns can be faintly heard calling from hill to hill. The second movement is a native dance with an introduction in which the English horn intones a plaintive melody, the echo of which is heard in the solo viola. The third number, "In the Mosque," is a brief movement, Adagietto, for wood-winds and horns. The last movement, the "March of the Sardar," is a description of the approach of the Sardar, the tribal chief, with his guards and retinue. In the distance can be heard the drums and fifes of the procession. It draws nearer, the advance guards file past and, at length, the Sardar comes into view. It is an Oriental march of rich color and savage splendor.

4. Overture, "The Roman Carnival" ..... **Berlioz**

Berlioz composed an opera, "Benvenuto Cellini." In its original form it was in two acts. An overture bearing the same name as the opera was written as a prelude to the first act. The overture to the

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second act was called "The Roman Carnival." As a concert piece it was first performed under the composer's direction, February 3, 1844.

The chief thematic material of the overture is taken from the opera. It begins with the theme of the Saltarello danced in the middle of the second act of the opera. The Saltarello is a dance of the fifteenth and sixteenth centuries in 6-8 and 6-4 time. An Andante follows, the English horn singing the melody of Benvenuto at the beginning of the trio in the first act. Then comes the Allegro Vivace, which is the main part of the overture. The theme is a song of Cellini's followers in the second act. The Saltarello is also liberally employed in a brilliant and spectacular delineation of a carnival in Rome. The overture was successful from its very first performance.

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5. A Sketch of the Steppes of Middle Asia.....Borodin

Concerning "A Sketch of the Steppes of Central Asia," Montague Nathan in a History of Russian Music wrote: "This, like the second symphony, derives a great deal from the exhaustive research undertaken during the preparation of the literary basis of "Prince Igor." Borodin's symphonic poem describes in some very vivid music the passage of a cavaran across the desert under escort of Russian soldiers. By means of two themes, one Russian and one Oriental, which subsequently mingle in the harmonic scheme, the composer contrives to effect a musical reproduction of the figures in the foreground of his picture. The immensity and monotony of the prairie is

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Columbia Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket books before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time. The names of all subscribers will appear later. Invitations to the Members' Concerts given each year are apportioned on a basis of the amount subscribed.

suggested by a long and persistent note given to the violins. The work in its composer's lifetime was quite the most popular of all his compositions, and, in his own words, 'had gone the rounds of Europe from Christiania to Monaco.' "

The following programme, written on a fly-leaf of the score, explains the significance of the music: Out of the silence of the sandy steppes of Central Asia come the sounds of a peaceful Russian song. There are heard, too, the melancholy strains of Oriental melodies and the stamping of approaching horses and camels. A caravan, escorted by Russian soldiers, crosses the measureless desert, pursuing its way, free from care, under the protection of Russian arms. The caravan moves ever forward. The songs of the Russians and those of the Asiatics mingle in common harmony, their refrain gradually dying away in the distance.

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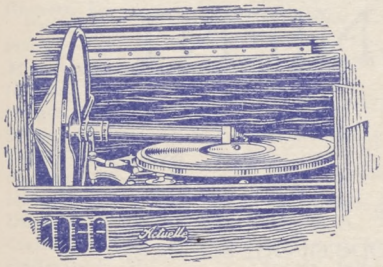
6. "Love's Dream" ..... Liszt

Liszt's familiar and popular "Love's Dream" is a musical reflection of the following poem, which is printed on the fly-leaf of the piano score:

"Oh love, oh love, so long as e'er thou canst, or dost love believe:
The time shall come, when thou by graves shall stand and grieve;
And see that still thy heart doth glow, doth bear and foster love divine,
So long as e'er another heart shall beat in warm response to thine,
And, whoso bears his heart to thee, O, show him love wherein thy power,
And, make his every hour a joy, nor wound his heart at any hour,
And keep a guard upon thy tongue—an unkind word is quickly said,
Ah me, no ill was meant, and yet the other goes and weeps thereat."

7. Overture to "Mignon" ..... Thomas

"Mignon," Thomas' most successful opera, had its premiere on November 17, 1866, at the Opera Comique, Paris, the first performance in this country taking place in New York, November 22, 1872.



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The libretto by Barbier and Carre is based on Goethe's "Wilhelm Meister's Lehrjahre." Of Thomas' many operas "Hamlet" and "Mignon" are the only ones which have survived, and of these "Mignon" is by far the most popular. In 1894, on the occasion of its thousandth performance at Paris, Thomas was decorated with the Grand Cross of the Legion of Honor.

The overture is a highly and deservedly favored concert number of the lighter class, although it might be called an "introduction" more appropriately, perhaps, as it has practically nothing of the classic overture form—consisting rather of a free treatment of certain themes from the opera. First, a short picturesque introduction, which leads into Mignon's beautiful song, "Know'st Thou the Land?" this being followed in turn by the spirited polonaise which Filina sings in the second act.

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Maintained by
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of San Francisco

1921 1922

Alfred Hertz
Conductor

Programme

Third Pair

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FOURTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, December 9, 3:00 P. M.
Sunday, December 11, 2:45 P. M.

PROGRAMME

1. Overture, Manfred ..... Schumann

2. Symphony, A Minor (Scotch) ..... Mendelssohn

   Andante con moto
   Allegro un poco agitato
   Vivace non troppo
   Allegro vivacissimo
   (Played without pause)

---

3. Orchestra Suite, "L'Oiseau de Feu" ..... Stravinsky
   (First time in San Francisco)

   Introduction
   Rondo des Princesses
   Danse Infernale du Roi Kalschei
   Berceuse et final

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Pianist

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THIRD POPULAR CONCERT

Columbia Theatre

Sunday, December 4, 2:45 P. M.

PROGRAMME

1. Overture to "Der Freischutz" ..... Weber
2. Siegfried Idyll ..... Wagner
3. Italian Caprice ..... Tschaikowsky

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4. Eight Russian Folk Songs ..... Liadow
   (First performance in America)
5. (a) Marcio Fantastico from Characteristic Suite
   (Southern Negro Life) ..... Henry Schoenefeld

   (b) Hornpipe ..... Sabin
6. Hungarian Rhapsody No. 1 ..... Liszt

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

PROGRAMME

1. Symphony No. 4 in F Minor.....Tschaikowsky

Andante sostenuto—moderato con anima

Andantino in modo di canzona

Scherzo: Pizzicato ostinato

Finale: Allegro con fuoco

In her discriminating review of Tschaikowsky's works, Rosa Newmarch writes: "Individually each symphony has its own definite character and color-scheme, and reflects the prevailing influence under which it was written. The Fourth is remarkable for its bright qualities and gleams with unwonted humor. Written during a time of profound mental depression, it is something of a psychological paradox, and, like Beethoven's Second Symphony, might be described as a 'heroic falsehood'."

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As it happened, the composer wrote to his friend Mme. von Meck, in answer to her question whether he had a special program in view, premising "In reality it is very difficult to answer this question." "Our symphony," he wrote, "has a program. That is to say, it is possible to express its contents in words, and I will tell you—and you alone—the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work. This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal,—a force which like the sword of Damocles hangs perpetually over our heads and is always embittering our soul. In the descending motive of strings this sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? The following song of strings to a quicker strain of woodwind presents 'a sweet and tender dream.' A bright and serene presence leads me on. So all life is but a continued alternation between grim truth and fleeting

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dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone. And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet, to lose ourselves therein.

"In the third movement, no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality but are simply wild, strange, bizarre.

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"The fourth movement; if you find no reason for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other people's pleasure when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe we are lonely and sad. How merry and glad they all are. All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible."

To this letter Tschaikowsky added the following postscript:

"Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete pro-

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gram which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at that time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a great deal. Only the general impression of my passionate and sorrowful experiences has remained."

INTERMISSION

2. Scherzo, "The Sorcerer's Apprentice" ..... **Dukas**

"The Sorcerer's Apprentice," entitled on the score, "an orchestral scherzo," has for its pictorial basis the poem by the same name,

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Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Columbia Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket books before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time. The names of all subscribers will appear later. Invitations to the Members' Concerts given each year are apportioned on a basis of the amount subscribed.

written by Goethe in 1796. The poem concerns itself with the apprentice of a magician, who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming in water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending of his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and

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Igor Stravinsky: contrapuntal Titan, Edwin Evans.....Musical America, Feb. 12, 1921, pg. 9
Stravinsky: The two Trends of Modern Music in his works.....Musical Quarterly 5:169

taking in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

3. Concerto for Piano and Orchestra, No. 2, in G Minor..Saint-Saens

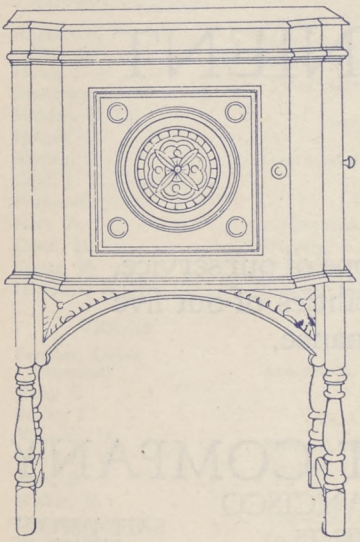
Andante sostenuto

Allegretto scherzando

Presto

ARTHUR RUBINSTEIN

The work opens with a long, rhapsodic prelude for piano alone, written without any bars. The orchestra enters with two sharp chords, followed by a strongly marked rhythmic phrase. Shortly after the piano announces the first theme. This and a subsidiary melody are employed by the orchestra and solo instrument, leading to a change



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in the tempo, piu animato. Later there is a return of the first tempo and the first theme appears fortissimo in the orchestra against furious octaves and double arpeggios in the piano. There is a further development of the material. As the coda is reached the rhapsodic passage with which the movement began returns, but now accompanied by the orchestra. It might be called the "slow movement" of the composition.

The second movement is a charming scherzo, typical of the most graceful of the French composer's writings. The piano, again alone, announces the principal theme. The second theme is of a dance-like character which has a decided flavor of its own.

The third movement is a brilliant one in which the piano again takes the lead in announcing the themes, except for the choral-like interruption by the woods and strings which forms the middle portion of the movement. Splendid opportunities for the virtuoso display of the soloist bring the work to a conclusion.

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ALFRED HERTZ, Conductor

A. W. WIDENHAM, SECRETARY-MANAGER

1921—SEASON—1922

ASSEMBLY HALL

STANFORD UNIVERSITY

TUESDAY, NOVEMBER 29, 1921

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 5, "From the New World" ..... **Dvorak**

Adagio—Allegro molto

Largo

Scherzo: Molto vivace

Finale: Allegro con fuoco

In a large view, it would seem that by the fate of servitude the American Negro has become the element in our own national life that alone produces true folk-song, that corresponds to the peasant and serf of Europe, the class that must find in song the refuge and solace for its loss of material joys. So Dvorak perhaps is right, with a far-seeing eye, when he singles the song of the Negro race as the national type.

We soon see stealing out of the beginning Adagio an eccentric pace in motion of the bass, that leads to the burst of main subject, Allegro molto, with a certain ragged rhythm that we Americans cannot disclaim as a nation. The working up is spirited, and presently out of the answer grows a charming jingle that somehow strikes home. It begins in the minor and has a strange, barbaric touch of cadence. Many would acknowledge it at most as a touch of Indian mode. Yet, if we care to search, we find quite a prototype in a song like, "Didn't My Lord Deliver Daniel." Soon the phrase has a more familiar ring as it turns into a friendly major. But the real second theme comes in a solo tune on the flute, in the major, with a gait something like the first. Less and less we can resist the genuine Negro quality of these melodies, and, at the same time, their beauty and the value of the tonal treasure-house in our midst. The whole of the first Allegro is thus woven of three melodious and characteristic themes in very clear sonata form.

The second, Largo, movement is a lyric of moving pathos, with a central melody that may not have striking traits of strict African song, and yet belongs to the type closely associated with the Negro vein of plaint or love song. The rhythmic turns that lead to periods of excitement and climaxes of rapid motion, are absent in the main melody. But they appear in the episode that intervenes. Even here, in the midst, is a new contrast of a minor lament that has a strong racial trait in the sudden swing to major, and, as quickly, back to the drearier mode. This is followed by a rhapsody or succession of rapid, primitive phrases, that leads to a crisis where, of a sudden, three themes sing at once, the two of the previous Allegro and the main melody of the Largo, in distorted pace with full chorus. This excitement is as suddenly lulled and soothed by the return of the original moving song.

The Scherzo starts in a quick three-beat strum on the chord that has been pointed to as a true model trait of Negro music, with the lowered leading note. The theme, discussed later in close stress of imitation, seems merely to mark the rapid swing in the drone of strange harmony. But what is really a sort of Trio is another sudden, grateful change to major, perfectly true to life, so to speak, in this turn of mode and in the simple lines of the tune. The Scherzo now steals in again, quite a piece, it seems, with the Trio. As the rising volume nears a crisis, the earliest theme (from the first Allegro) is heard in the basses. In the hushed discourse of Scherzo theme that follows, the old melody still intrudes. In mockery of one of its turns comes an enchanting bit of tune, as naive an utterance as any. But

the whole is too full of folk melody to trace out, yet is, in its very fibre, true to the idea of an epic of the people. Presently the whole Scherzo and Trio are rehearsed; but now instead of the phase of latest melodies, is a close where the oldest theme (of Allegro) is rung in lusty blasts of the horns and the wood wind, with answers of the Scherzo motive.

In the last movement appears early a new kind of march tune that, without special trick of rhythm, has the harsh note of lowered leading note in very true keeping with Negro song. The march is carried on, with flowing answer, to a high pitch of varied splendor and tonal power. The second theme is utterly opposed in a certain pathetic rhapsody. Yet it rises, at the close to a fervent burst in rapid motion. We may expect in the Finale an orgy of folk tune and dance, and we are not disappointed. There is, too, a sudden rise and fall of mood, that is a mark of the Negro as well as of the Hungarian. By a sudden doubling, we are in the midst of a true "hoe-down" in jolliest jingle, with that naive iteration, true to life; it comes out clearest when the tune of the bass (that sounds like a rapid "Three Blind Mice") is put in the treble. A pure idealized Negro dance frolic is here. It is hard to follow all the pranks; lightly as the latest phrase descends in extending melody, a rude blast of the march intrudes in discordant humor. A new jingle of dance comes with a redoubled pace of bits of the march. As this dies down to dimmest bass, the old song from the Largo rings high in the wood. Strangest of all, in a fierce shout of the whole chorus, sounds twice this same pathetic strain. Later comes a redoubled pace of the march in the woodwind, above a slower in low strings. Now the original theme of all has a noisy say. Presently the sad second melody has a full verse. Once more the Largo lullaby sings its strain in the minor. In the close, the original Allegro theme has a literal, vigorous dispute with the march phrase for the last word.

INTERMISSION.

2. Scherzo, "The Sorcerer's Apprentice"..... Dukas

"The Sorcerer's Apprentice," entitled on the score "an orchestral Scherzo," has for its pictorial basis the poem by the same name, written by Goethe in 1796. The poem concerns itself with the apprentice of a magician, who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming in water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending to his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and taking in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

3. A Sketch of the Steppes of Middle Asia.....Borodin

The following programme, written on a fly-leaf of the score, explains the significance of the music: Out of the silence of the sandy steppes of Central Asia come the sounds of a peaceful Russian song. There are heard, too, the melancholy strains of Oriental melodies and the stamping of approaching horses and camels. A caravan, escorted by Russian soldiers, crosses the measureless desert, pursuing its way, free from care, under the protection of Russian arms. The caravan moves ever forward. The songs of the Russians and those of the Asiatics mingle in common harmony, their refrain gradually dying away in the distance.

4. Overture to Shakespeare's Comedy,
"As You Like It".....H. H. Wetzler

Hermann Hans Wetzler, a citizen of the United States, is known as a composer principally by his songs and his music to Shakespeare's "As You Like It," which was composed in 1917 and is today given its first performance in America.

The Overture is not to be considered as a mere introduction, but as a symphonic prologue to the play, giving musical expression to the poetical contents and the dramatic plot of the comedy, depicting its chief characters by themes or motives. The introduction contains as the motto of the whole work the song of the pages from the fifth act which symbolizes in its gay and graceful mood the spirit of the play. This strain reveals, in a sense, the youthful grace of Orlando's and Rosalind's love making.

After a short introduction by the wood-winds, the first theme appears in the violins, accompanied by chords of the harp and the lower string instruments and supported by harmonies of the bassoons and horns. The theme is repeated in many graceful transformations and instrumental coloring, ebbing away molto ritardando.

The main part of the overture starts with a brilliant sweep of the wood-winds, taken over by the strings and harp. The first theme of Orlando appears, who is depicted in his chivalrous valour and youthful intensity of feeling. The Orlando motive leads into a second theme of mysterious charm in the clarinets and strings. Rosalind appears. Sprightliness and girlish grace are expressed in this motive which is emphasized by the light and characteristic treatment of the basses. In the love scene which develops upon the ensuing theme of Orland's longing, Rosalind's motive grows by juxtaposition and interweaving with this theme to great passion and intensity. The pages' song also recurs and leads into a dreamy love scene, a nocturne which breathes the deep mystery of the forest. This night picture develops into dawn and ends with the rising of the sun. Into this scene of nature, Rosalind's theme in its original form re-enters; the pages' song is taken up in triumphant fortissimo, interwoven with the themes of Orlando and Rosalind in contrapuntal combination. A coda follows which pictures the exuberant joy of the united lovers, ending with a delicate reminiscence of the pages' song. At the end of the overture the sprightly Rosalind theme appears once more in its laughing gracefulness, as it were, to bid good-bye to the audience.

The Second Concert of this series will be given on Tuesday evening, January 10, 1922.

San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

SEASON 1921-1922

SECOND BERKELEY CONCERT

HARMON GYMNASIUM

THURSDAY EVENING

DECEMBER 1, 1921

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 4 in F minor ..... *Tschaikowsky*
   Andante sostenuto—Moderato con anima.
   Andantino in modo di canzona.
   Scherzo: Pizzicato ostinato.
   Finale: Allegro con fuoco.

INTERMISSION

2. Overture to "Der Freischütz" ..... *Weber*
3. Siegfried Idyl ..... *Wagner*
4. Scherzo, "The Sorcerer's Apprentice" ..... *Dukas*

Symphony No. 4 in F minor.....*Tschaikowsky*

In her discriminating review of Tschaikowsky's works, Rosa Newmarch writes: "Individually each symphony has its own definite character and color-scheme, and reflects the prevailing influence under which it was written. The Fourth is remarkable for its bright qualities and gleams with unwonted humor. Written during a time of profound mental depression, it is something of a psychological paradox, and, like Beethoven's Second Symphony, might be described as a 'heroic falsehood.'"

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"The introduction is the germ, the leading idea of the whole work. This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal—a force which like the sword of Domocles hangs perpetually over our heads and is always embittering our soul. In the descending motive of strings this sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? The following song of strings to a quicker strain of woodwind presents 'a sweet and tender dream.' A bright and serene presence leads me on. So all life is but a continued alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone. And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet, to lose ourselves therein.

"In the third movement, no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality but are simply wild, strange, bizarre.

"The fourth movement; if you find no reason for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other peoples pleasure when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe we are lonely and sad. How merry and glad they all are. All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible."

To this letter Tschaikowsky added the following postscript:

"Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at that time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a great deal. Only the general impression of my passionate and sorrowful experiences has remained."

Overture to "Der Freischutz".....*Weber*

It is a kind of distinction of the "Freischutz" Overture that it gives a most vivid sense of the whole spirit and of the very events of the opera, without a loss of musical unity. It seems not to give a mere taste of contrasted melodies—rather to mirror in pure, instrumental play, the whole struggle of the opposing elements or motives. The minor episode, with ragged rhythm, after the aria of the beginning, in the opera accompanies the appearance of Zamiel, the Huntsman's Mefistofeles, in the first act, in the midst of the hero's despair. Then we have a glimpse of the horrors at midnight in the Wolf's Glen, where the magic bullets are cast in a storm of thunder, lightning, and hail. White flames are starting from the earth and the cries of the Wild Hunt are heard all about. The joyful strains that interrupt the storm and end the whole are from the ending of the famous aria of Agnes and from the final chorus that hails the pardon of Rudolph and the happiness of the lovers.

Siegfried Idyl.....*Wagner*

The Siegfried Idyl, one of the few purely instrumental compositions of Wagner, has an intimate relation with his life and work, linking the two together, showing the close bearing of the one upon the other. It has a singular interest as a piece from the composer's life—a piece of himself, as it were. This character appears in the sources of the themes which are almost all taken from the drama of Siegfried. Woven as they are by a purely musical thread, they bring an added significance from the words with which each is associated in the drama.

Scherzo, "The Sorcerer's Apprentice".....*Dukas*

"The Sorcerer's Apprentice," entitled on the score, "an orchestral scherzo," has for its pictorial basis the poem by the same name, written by Goethe in 1796. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water, the broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming in water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending of his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and taking in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

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THIRD BERKELEY CONCERT

THURSDAY EVENING

DECEMBER 8, 1921

1. Overture, "Manfred" ..... *Schumann*

2. Symphony, A minor (Scotch) ..... *Mendelssohn*

   Andante con moto.
   Allegro un poco agitato.
   Vivace non troppo.
   Allegro vivacissimo.
   (Played without pause.)

3. Suite, "L'Oiseau de Feu" (The Fire Bird) ..... *Stravinsky*

   Introduction—(Variations of the Fire Bird).
   Rondo des Princesses.
   Danse Infernale du Roi Kalschei.
   Berceuse et final.

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1921 1922

Alfred Hertz
Conductor

Programme

Third Popular

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FOURTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, December 9, 3:00 P. M.

Sunday, December 11, 2:45 P. M.

PROGRAMME

1. Overture, Manfred ..... Schumann

2. Symphony, A Minor (Scotch) ..... Mendelssohn

   Andante con moto
   Allegro un poco agitato
   Vivace non troppo
   Allegro vivacissimo
   (Played without pause)

---

3. Suite, "L'Oiseau de Feu" (The Fire Bird) ..... Stravinsky
   (First time in San Francisco)
   Introduction—Variations of the Fire Bird
   Rondo of the Princesses
   Dance infernal of the King Kalschei
   Berceuse and finale

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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February 3		

Eight remaining Sunday Symphonies

(Including Christmas Day)

Orchestra $12.00	Balcony $6.00	Gallery $4.00
December 25	**February 5**	**March 5**
January 8	**February 19**	**March 19**
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Six remaining Popular Concerts

Orchestra $9.00	Balcony $4.50	Gallery $3.00
January 15	**February 12**	**March 12**
January 29	**February 26**	**March 26**

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1921—Season—1922

THIRD POPULAR CONCERT

315th Concert

COLUMBIA THEATRE

Sunday Afternoon, December 4, 2:45 o'clock

ANNOUNCEMENT

FOURTH POPULAR CONCERT

Columbia Theatre

Sunday, December 18, 2:45 P. M.

TSCHAIKOWSKY PROGRAMME

Soloist: MARVIN MAAZEL, Pianist

PROGRAMME

1. Symphony No. 6, "Pathetique"
   - Adagio—Allegro—Andante—Allegro vivo
   - Allegro con grazia
   - Allegro molto vivace
   - Adagio lamentoso

2. Characteristic Dances from "The Nutcracker Suite"
   - March
   - Dance of the "Fee Dragee"
   - Russian Dance
   - Arabian Dance
   - Chinese Dance
   - Dance of the Mirlitons

3. Concerto No. 1 in B flat minor
   - Andante non troppo e maestoso—Allegro conspirito
   - Andantino semplice—Allegro vivace assai
   - Allegro con fuoco

Marvin Maazel

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

PROGRAMME

1. Overture to "Der Freischutz" ..... **Weber**

It is a kind of distinction of the "Freischutz" Overture that it gives a most vivid sense of the whole spirit and of the very events of the opera, without a loss of musical unity. It seems not to give a mere taste of contrasted melodies—rather to mirror in pure, instrumental play, the whole struggle of the opposing elements or motives. The minor episode, with ragged rhythm, after the aria of the beginning, in the opera accompanies the appearance of Zamiel, the Huntsman's Mefistofeles, in the first act, in the midst of the hero's despair. Then we have a glimpse of the horrors at midnight in the Wolf's Glen, where the magic bullets are cast in a storm of thunder, lightning and hail. White flames are starting from the earth and the cries of the Wild Hunt are heard all about. The joyful strains that interrupt the storm and end the whole, are from the ending of the famous aria of Agnes and from the final chorus that hails the pardon of Rudolph and the happiness of the lovers.

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2. Siegfried Idyl ..... **Wagner**

The Siegfried Idyl, one of the few purely instrumental compositions of Wagner, has an intimate relation with his life and work, linking the two together, showing the close bearing of the one upon the other. It has a singular interest as a piece from the composer's life—a piece of himself, as it were. This character appears in the sources of the themes which are almost all taken from the drama of Siegfried. Woven as they are by a purely musical thread, they bring an added significance from the words with which each is associated in the drama.

Strains from the love scene in Siegfried are mingled with heroic motives, fair auspices for the infant son. In peaceful motion the strings begin a prelude on the melody that presently appears in full flow. In the drama the theme is sung by Brunnhilde in the love scene.

Presently the flute adds the familiar slumber motive from the last scene of the "Walkure." The descending interval of the seventh in the bass followed by triple chords of the winds, that recurs throughout, certainly recalls phrases of Brunnhilde in the third act of Siegfried.

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A climax brings us to the joyous Siegfried motive, broken by the call of the bird from the Waldweben—which also harks back to the third act, where Siegfried breaks upon Brunnhilde's foreboding with the cry: "Laughing thou wak'st, beloved, to me!" The last of the strains from the drama is the song of Siegfried from the end of Act III: "A glorious sea before me rolls."

3. Scherzo, "The Sorcerer's Apprentice".....Dukas

(By special request)

"The Sorcerer's Apprentice," entitled on the score, "an orchestral scherzo," has for its pictorial basis the poem by the same name, written by Goethe in 1796. The poem concerns itself with the apprentice of a magician, who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming in water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending of his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and hall the apprentice

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screams for help. And help arrives. The sorcerer enters at that moment and taking in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

INTERMISSION

4. Eight Russian Folk Tunes.....Liadow

Anatol Liadow, born at Petrograd in 1855 and died there in 1914, was one of the most original composers of the modern Russian School. His works, mostly for pianoforte and orchestra, include Baba Yaga, The Enchanted Lake, Kikimora and numerous intermezzi, mazurkas, waltzes, impromptus, etc. Each of the eight numbers has a title which is so closely connected with the character of the piece that

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no further explanation is necessary for an understanding of them. The first is a Religious Verse; the second a Christmas Carol; the third a Plaintive Melody; No. 4 is called simply a Lively Air; No. 5, What the Birds Say; the sixth is a Cradle Song; the seventh a Dance Lilt and the last number a Village Dance.

5. (a) Marcia Fantastica (Southern Negro Life) from Characteristic Suite, Opus 15.....Schoenefeld

Henry Schoenefeld is an American composer who was born in Milwaukee, Wisconsin, in 1857, studied abroad with several prominent teachers, made a concert tour as pianist through middle Northern Europe, returning to this country in 1891 when he settled in Chicago, later going to Los Angeles.

The Characteristic Suite is an early work and was selected as one of the representative American compositions by the National Music

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Teachers' Convention in 1891 at Detroit, and given its first hearing there by the Theodore Thomas Orchestra. Other American orchestras included it in their repertoire, while in Europe it became very popular and was regarded as a representative American work.

The Suite is in four movements, the second being played today. Regarding the Marcia Fantastica the composer has supplied the following: "The second movement, built upon Negro rhythms, was my first attempt to introduce this rhythm into an orchestral composition of larger form and, perhaps, the first attempt preceding Dvorak's 'New World' Symphony. the work having been written before Dr. Dvorak came to this country."

Since living on the Pacific Coast, Mr. Schoenefeld has made a close study of Indian music, most of his later compositions being based upon Indian themes.

(b) Hornpipe ..... **Wallace Sabin**

Wallace Arthur Sabin, organist, composer, conductor, teacher,

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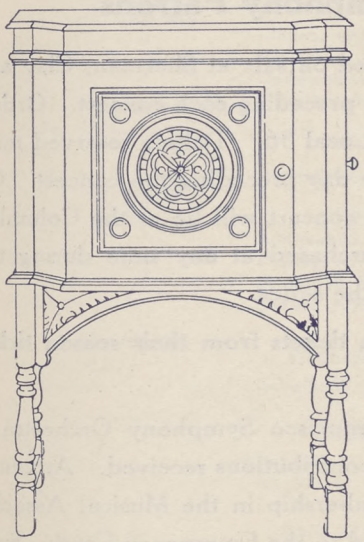
Life of Schumann, A. W. Patterson.....780.2 Sch86p
Igor Stravinsky: contrapuntal Titan, Edwin Evans.....Musical America, Feb. 12, 1921, pg. 9
Stravinsky: The two Trends of Modern Music in his works.....Musical Quarterly 5:169

was born at Culworth, Northamptonshire, England; educated at Chardstock College and Magdalen College, Brackley; studied organ and piano with Dr. M. J. Monk; continued studies under Dr. T. W. Dodds, Queen's College, Oxford; graduated Royal College of Organists, 1888; Fellow, 1890; accepted appointment as organist at age of 13; was organist and choir-master St. Luke's Church, San Francisco, 1894; Temple Emanu-El, 1895; First Church of Christ, Scientist, since 1906; represented California as recitalist at St. Louis Exposition, 1904; official organist and chorus conductor, P. P. I. E., San Francisco, 1915; conductor Loring Club. Notable among his compositions are "St. Patrick at Tara" and "The Twilight of the Kings," written for the Bohemian Club, San Francisco.

The Hornpipe is an ancient dance in common time, the name being taken from a rude instrument mentioned by Chaucer, probably made from the horn of an animal, though some authorities think it was originally "cornpipe" made from a pipe of straw as mentioned by Shakespeare in "When Shepherds pipe on oaten straws." The hornpipe was usually danced by country folk and sailors.



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7. Hungarian Rhapsody No. 1 ..... **Liszt**

Among the multitude of Liszt's compositions are fifteen "Hungarian Rhapsodies"—all written originally for pianoforte solo. Several of these elaborate pieces have been scored for orchestra, however —most of them being transposed to other keys and numberd differently than their originals.

Writing of the music of his people, one George Liechtenster, a native Hungarian, has said: "Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. Adagio and Allegro con fuoco are continually changing places, like sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays."

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Columbia Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket books before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time. The names of all subscribers will appear later. Invitations to the Members' Concerts given each year are apportioned on a basis of the amount subscribed.

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SEASON 1921-1922

THIRD BERKELEY CONCERT

HARMON GYMNASIUM

THURSDAY EVENING

DECEMBER 8, 1921

8:15 O'CLOCK

PROGRAMME

1. Overture, "Manfred" ..... *Schumann*

2. Symphony, A minor (Scotch) ..... *Mendelssohn*

   Introduction. Allegro agitato.
   Scherzo. Assai vivace.
   Adagio cantabile.
   Allegro guerriero. Finale maestoso.
   (Played without pause.)

INTERMISSION

3. Suite, "L'Oiseau de Feu" (The Fire Bird) ..... *Stravinsky*

   Introduction—Variations of the Fire Bird.
   Dance of the Princesses.
   Dance Infernal of the King Kalschei.
   Berceuse and Finale.
   (First time at these concerts)

Overture, "Manfred," Opus 115.....*Schumann*

Schumann and Tschaikowsky are the two most eminent composers who gave tonal utterance to the profound, sombre romance of Byron's dramatic poem. It is interesting to remember that Byron expressly demanded the assistance of music for the work. If we wish to catch the exact effect that is sought in the original conception, Schumann's setting is the nearest approach. It is still debated whether a scenic representation is more impressive, or a simple reading, reinforced by the music.

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Symphony No. 3 in A minor (Scotch).....*Mendelssohn*

Rarely was a journey so richly fraught with poetic impressions as Mendelssohn's to Scotland in 1829; and rarely is a work of art so directly associated with event and locality as the "Scotch" symphony. The composer himself tells in a letter the story of the first conception of the symphony:

"We went in a deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room, drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly on it, and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scotch symphony." He wrote down, at the time (according to excellent authority) the solemn melody which begins and closes the work.

The day before, Mendelssohn had heard the Highland pipers at their annual competition, when we are told "the most renowned performers on the great Highland bagpipe—feudal entertainers of the chief of clans, pipers of Scottish regiments, etc., contend for prizes. He was greatly interested by the war tunes of the different clans and the other specimens of the music of the country which he heard; and in this symphony, though composed long afterwards, he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike."

In the solemn flow of the introductory melody there is a foreshadowing of the Allegro theme. This has the sombre sprightliness of the north, more still of romance. Soon it rushes into a stormy episode. Here, as the second theme appears, the romantic and warlike elements are contrasted. At the height of the strife, the first theme sings softly in violins, beautifully followed or answered above—all in flowing duet of strings and wood.

There is a certain kinship between German fancy and Scotch. Some Scotch stories are best told by Germans. Both nations have a feeling for the romance of rough scene and dread danger. There is a sign of it in the hollow fifths of the wood which begins the story of the Allegro, after the melodic characters have appeared. They are held while a motive (of

the first theme) goes on its stormy course, rising to high tempest or quieting suddenly into pure song. It is all Scotch in a profound and completed sense—in the savage vehemence, in the lyric quaintness, in the feeling of stern old ballad. At the end we glide gently through the original Andante directly into the Vivace, a real Scherzo.

This is clearest of all, evidently a romping clog, with pipe and bag. It is the most Scottish, too. From the big revel there is a bright contrast to a later dainty verse, where the strings skip in lightest step and the wood are chirping an answering tune of their own.

In the Adagio is much less of national color. The mood is subjective —of revery. But there is again striking contrast of the expressive beauty of the main melody with the second strain, in funereal rhythm, which has some of the grim terror of the north. The treatment is clearly lyric, a song in varying verses.

In the Finale the first melody, in triumphant march, is a sort of "The Campbells are Coming" idealized. There is a strong contrasting theme in full orchestra, lacking the marching trip. But ever come the tread of nearing armies, and we see the meaning of the Allegro guerriero. In the middle is a pure lyric bit of melody, a striking foil to the returning march. The conclusion breaks from the pervading key into the benigner major, like the fugues of Bach, with the feeling of assured serenity.

Suite, "L'Oiseau de Feu" (The Fire Bird).....*Stravinsky*

Igor Stravinsky, one of the younger Russian composers, who has aroused great admiration by his modern treatment of the orchestra, secured the attention of the musical world with the performance of his Scherzo Fantastique, which was written in 1906. It was inspired by Maeterlinck's "Life of a Bee." The first performance, in 1908, was heard by Serge de Diaghileff, the director of the famous Russian ballet, who was so taken with it that he commissioned the young composer to write a ballet for his organization. Stravinsky set to work on it at once. It was founded on a Russian folk-story, which was arranged as a ballet by Fokine. "L'Oiseau de Feu" was finished in the early spring of 1910 and produced in Paris three weeks later. It created a furore immediately and placed Stravinsky in the forefront of the new composers. Since then he has written a number of ballets, including "Petrouchka," "Sacre de Printemps," and "The Nightingale." "L'Oiseau de Feu" was also produced in this country when the Diaghileff ballet made its tour of America. The music, apart from the stage performance, aroused so much favorable comment that the composer arranged it in the form of an orchestral suite.

The story of the ballet concerns the brilliant Fire Bird, which is pursued by a young man, Ivan. The opening scene is a deep forest; the Fire Bird glides down and is caught by Ivan. After a struggle the bird so enchants the youth with its dazzling beauty that he is induced to release it, first being given one of the brilliant feathers and a promise of faithful protection. As the day dawns, a group of beautiful maidens enter, one of them Tsarevna, being unusually lovely. She informs the youth that they are held under a spell by a mighty ogre, Kalschei, who allows them one hour of freedom each day. After an impassioned love scene between Ivan and Tsarevna, the maidens are compelled to return to the ogre's castle, and in trying to follow them Ivan is seized and taken before Kalschei, who attempts to place him under the magic spell. But, thinking of the feather, the youth waves it aloft. The presence of the wonderfully brilliant feather acts as an enchantment over the entire court; all begin dancing, the ogre himself being unable to resist the mighty influence of the Fire Bird. The dancing becomes more and more furious until all fall down exhausted. The Fire Bird again comes into

view and indicates to the youth a hollow tree in which is found a casket containing a huge egg. Upon lifting the egg the entire assemblage suddenly becomes active again, and seeing the egg in the hands of Ivan, Kalschei is horrified as it contains his soul; as long as the egg remains unbroken he will have everlasting life. Ivan dashes the egg to the ground, the ogre drops dead and his subjects are all freed. In wild exultation, they bring regal robes and Ivan and Tsarevna are united amid a scene of riotous splendor.

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The sixth and last Wheeler Hall Production of the present series will be played on December 10, 16, and 17, in Wheeler Auditorium at 8:15 o'clock.

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THURSDAY EVENING

DECEMBER 15, 1921

1. Overture to Shakespeare's Comedy "As You Like It"..*Wetzler*
2. Variations on a Theme of Tschaikowsky.....*Arensky*
   (For String Orchestra)
3. Symphony No. 5, "From the New World".....*Dvorak*
   Adagio—Allegro molto.
   Largo.
   Scherzo: Molto vivace.
   Finale: Allegro con fuoco.

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Alfred Hertz
Conductor

Programme

Fourth Pair

ANNOUNCEMENT

FOURTH POPULAR CONCERT

Columbia Theatre

Sunday, December 18, 2:45 P. M.

TSCHAIKOWSKY PROGRAMME

Soloist: MARVIN MAAZEL, Pianist

PROGRAMME

1. Symphony No. 6, "Pathetique"
   Adagio—Allegro—Andante—Allegro vivo
   Allegro con grazia Allegro molto vivace
   Adagio lamentoso

2. Characteristic Dances from "The Nutcracker Suite"
   March Arabian Dance
   Dance of the "Fee Dragee" Chinese Dance
   Russian Dance Dance of the Mirlitons
3. Concerto No. 1 in B flat minor
   Andante non troppo e maestoso—Allegro conspirito
   Andantino semplice—Allegro vivace assai
   Allegro con fuoco

Marvin Maazel

FIFTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, December 23, 3:00 P. M.

Sunday, December 25, 2:45 P. M.

PROGRAMME

1. Suite ..... Bach-Mahler
   Overture Badinerie
   Rondeau Air
   Gavotte
2. Symphony No. 1, C Major ..... Beethoven
   Adagio molto—Allegro con brio
   Andante cantabile con moto
   Menuetto
   Adagio—Allegro molto e vivace

3. Prelude and Love Death from
   "Tristan and Isolde" ..... Wagner
4. Overture, "Tannhauser" ..... Wagner

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1921—Season—1922

FOURTH PAIR SYMPHONY CONCERTS

317th and 318th Concerts

COLUMBIA THEATRE

Friday Afternoon, December 9, 3:00 o'clock

Sunday Afternoon, December 11, 2:45 o'clock

MARVIN MAAZEL

PIANIST

SOLOIST AT NEXT POPULAR CONCERT

SUNDAY, DECEMBER 18, 2:45 P. M.

(Complete programme on page 120)

Marvin Maazel, although born in Russia, came to America when scarcely more than an infant, and his entire musical training has been received in this country, first under Mrs. Thomas Tapper and later under Leopold Godowsky.

It was only after his graduation from school that young Maazel seriously studied for the business of becoming a piano virtuoso, but it was the year previous that he made his debut at one of the famous Sunday night concerts at the Metropolitan Opera House and astonished the vast audience as well as the critics by the brilliancy and fluency of his technique and the distinction of his musical interpretations. Since that auspicious debut he has played six times with the Metropolitan Opera House Orchestra, has appeared twice with the Philadelphia Symphony Orchestra under Stokowski, and also with the Detroit Symphony Orchestra under Gabrilowitsch. He has given three very successful recitals at Aeolian Hall, New York, and has toured the country as assisting artist with Schumann-Heink.

Following are some press comments:

Maazel's performance of the Tschaikowsky B flat minor concerto won an ovation unusual even for an opera concert. He has developed a Godowskian touch of much delicacy, and his technique and finger agility would be unquestionable to anyone. (New York Evening Sun).

Marvin Maazel, a twenty-year-old pianist, proved the sensation of the final Philharmonic Society concert. He revealed a dazzling technique and deep musical insight. The audience, which occupied every seat and filled the standing room, gave him a reception worthy of his performance. (Philadelphia Public Ledger).

PROGRAMME

1 Overture, "Manfred," Opus 115.....Schumann

(Played in memory of Oscar Weil)

Schumann and Tschaikowsky are the two most eminent composers who gave tonal utterance to the profound, sombre romance of Byron's dramatic poem. It is interesting to remember that Byron expressly demanded the assistance of music for the work. If we wish to catch the exact effect that is sought in the original conception, Schumann's setting is the nearest approach. It is still debated whether a scenic representation is more impressive, or a simple reading, reinforced by the music.

The overture opens with three syncopated chords in the full orchestra. Following this, there appears a slow introduction to the main body of the overture. After twenty-four measures of this the main movement is reached through an accelerando. The principal theme is announced by the first violins, its impassioned character suggestive of Manfred's perturbation of spirit. There is some working over of this matter, following which the second theme is announced—a plaintive subject, which may be taken as being typical of Astarte. The development succeeds, without pause, the exposition of these

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themes, and an elaborate working out of them is followed by an orthodox recapitulation, and a coda, in which the death of Manfred is tonally suggested. The work ends with a slow section in which a portion of the second subject is hinted at.

2. Symphony No. 3 in A Minor (Scotch).....Mendelssohn

Introduction. Allegro agitato
Scherzo. Assai vivace
Adagio cantabile
Allegro guerriero. Finale maestoso
(Played without pause)

Rarely was a journey so richly fraught with poetic impressions as Mendelssohn's to Scotland in 1829; and rarely is a work of art so directly associated with event and locality as the "Scotch" symphony. The composer himself tells in a letter the story of the first conception of the symphony:

"We went in a deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers as-

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cended, and finding Rizzio in a little room, drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly on it, and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scotch symphony." He wrote down, at the time (according to excellent authority) the solemn melody which begins and closes the work.

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while a motive (of the first theme) goes on its stormy course, rising to high tempest or quieting suddenly into pure song. It is all Scotch in a profound and completed sense—in the savage vehemence, in the lyric quaintness, in the feeling of stern old ballad. At the end we glide gently through the original Andante directly into the Vivace, a real Scherzo.

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In the Finale the first melody, in triumphant march, is a sort of

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INTERMISSION.

3. Suite, "L'Oiseau de Feu" (The Fire Bird).....Stravinsky
Introduction—Variations of the Fire Bird
Rondo of the Princesses
Dance Infernal of the King Kalschei
Berceuse and Finale
(First time in San Francisco)

Igor Stravinsky, one of the younger Russian composers, who has aroused great admiration by his modern treatment of the orchestra, secured the attention of the musical world with the performance of his Scherzo Fantastique, which was written in 1906. It was inspired by Maeterlinck's Life of a Bee. The first performance, in 1908, was heard by Serge de Diaghileff, the director of the famous Russian ballet,

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who was so taken with it that he commissioned the young composer to write a ballet for his organization. Stravinsky set to work on it at once. It was founded on a Russian folk-story, which was arranged as a ballet by Folkins. "L'Oiseau de Feu" was finished in the early spring of 1910 and produced in Paris three weeks later. It created a furore immediately and placed Stravinsky in the forefront of the new composers. Since then he has written a number of ballets, including "Petrouchka," "Sacre de Printemps" and "The Nightingale." "L'Oiseau de Feu" was also produced in this country when the Diaghileff ballet made its tour of America. The music, apart from the stage performance, aroused so much favorable comment that the composer arranged it in the form of an orchestral suite.

The orchestral scoring of this composition includes a very elaborate piano part which will be played by Gyula Ormay.

The story of the ballet concerns the brilliant Fire Bird, which is pursued by a young man, Ivan. The opening scene is a deep forest; the Fire Bird glides down and is caught by Ivan. After a struggle the bird so enchants the youth with its dazzling beauty that he is induced to release it, first being given one of the brilliant feathers and a promise of faithful protection. As the day dawns, a group of beautiful

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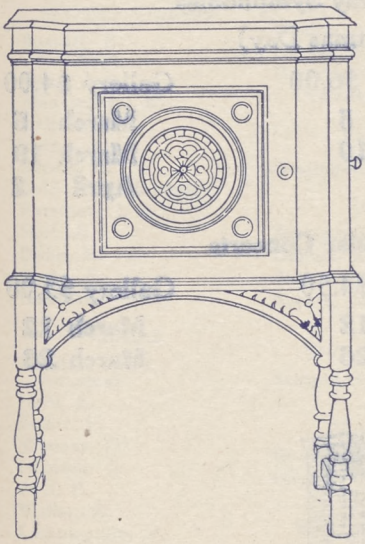
maidens enter, one of them Tsarevna, being unusually lovely. She informs the youth that they are held under a spell by a mighty ogre, Kalschei, who allows them one hour of freedom each day. After an impassioned love scene between Ivan and Tsarevna, the maidens are compelled to return to the ogre's castle, and in trying to follow them Ivan is seized and taken before Kalschei who attempts to place him under the magic spell. But, thinking of the feather, the youth waves it aloft. The presence of the wonderfully brilliant feather acts as an enchantment over the entire court; all begin dancing, the ogre himself being unable to resist the mighty influence of the Fire Bird. The dancing becomes more and more furious until all fall down exhausted. The Fire Bird again comes into view and indicates to the youth a hollow tree in which is found a casket containing a huge egg. Upon lifting the egg the entire assemblage suddenly becomes active again, and seeing the egg in the hands of Ivan, Kalschei is horrified as it contains his soul; as long as the egg remains unbroken he will have everlasting life. Ivan dashes the egg to the ground, the ogre drops dead and his subjects are all freed. In wild exhultation, they bring regal robes and Ivan and Tsarevna are united amid a scene of riotous splendor.



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(Including Christmas Day)

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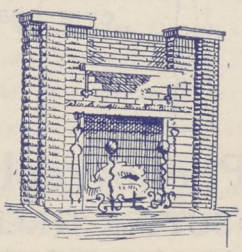

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Assistant Concert Master
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Frederick, O.

FLUTES

Linden, Anthony
Newbauer, L.
Oesterreicher, W.
Orchestral Manager

PICCOLO

Oesterreicher, W.

OBOES

Addimando, C.
Dupuis, A.
Schipilitti, V.
Shanis, Julius

ENGLISH HORN

Schipilitti, V.

CLARINETS

Randall, H. B.
Hazlett, C.

BASS CLARINETS

Hazlett, C.
Shanis, Jean

BASSOONS

Kubitschek, E.
La Haye, E. B.
Hranek, C.

CONTRA BASSOON

Kolb, R.

HORNS

Hornig, W.
Roth, P.
Tryner, C. E.
Rocco, R.
Huske, E. F.

TRUMPETS

Thieck, W. A.
Barton, L. S.
Kegel, Otto
Code, P.

TROMBONES

Tait, F. W.
Clark, O. E.
Bassett, F. N.

TUBA

Murray, R.

HARPS

Attl, Kajetan
Swain, Elvira

TYMPANI

Wagner, George

PERCUSSION

Nolting, E. A.
Wagner, R. E.
Sinai, J.
Hoffman, H. H.

CELESTA

Haug, J. A.

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A. W. WIDENHAM, Secretary-Manager

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SAN JOSE, CALIFORNIA

FINAL CONCERT

San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

Monday, December 12, 1921

PROGRAMME

1. Symphony No. 5, "From the New World" ..... **Dvorak**

Adagio—Allegro molto
Largo
Scherzo: Molto vivace
Finale: Allegro con fuoco

In a large view, it would seem that by the fate of servitude the American Negro has become the element in our own national life that alone produces true folk-song, that corresponds to the peasant and serf of Europe, the class that must find in song the refuge and solace for its loss of material joys. So Dvorak perhaps is right, with a far-seeing eye, when he singles the song of the Negro race as the national type.

We soon see stealing out of the beginning Adagio an eccentric pace in motion of the bass, that leads to the burst of main subject, Allegro molto, with a certain ragged rhythm that we Americans cannot disclaim as a nation. The working up is spirited, and presently out of the answer grows a charming jingle that somehow strikes home. It begins in the minor and has a strange, barbaric touch of cadence. Many would acknowledge it at most as a touch of Indian mode. Yet, if we care to search, we find quite a prototype in a song like, "Didn't My Lord Deliver Daniel." Soon the phrase has a more familiar ring as it turns into a friendly major. But the real second theme comes in a solo tune on the flute, in the major, with a gait something like the first. Less and less we can resist the genuine Negro quality of these melodies, and, at the same time, their beauty and the value of the tonal treasure-house in our midst. The whole of the first Allegro is thus woven of three melodious and characteristic themes in very clear sonata form.

The second, Largo, movement is a lyric of moving pathos, with a central melody that may not have striking traits of strict African song, and yet belongs to the type closely associated with the Negro vein of plaint or love song. The rhythmic turns that lead to periods of excitement and climaxes of rapid motion, are absent in the main melody. But they appear in the episode that intervenes. Even here, in the midst, is a new contrast of a minor lament that has a strong racial trait in the sudden swing to major, and, as quickly, back to the drearier mode. This is followed by a rhapsody or succession of rapid, primitive phrases, that leads to a crisis where, of a sudden, three themes sing at once, the two of the previous Allegro and the main melody of the Largo, in distorted pace with full chorus. This excitement is as suddenly lulled and soothed by the return of the original moving song.

The Scherzo starts in a quick three-beat strum on the chord that has been pointed to as a true model trait of Negro music, with the lowered leading note. The theme, discussed later in close stress of imitation, seems merely to mark the rapid swing in the drone of strange harmony. But what is really a sort of Trio is another sudden, grateful change to major, perfectly true to life, so to speak, in this turn of mode and in the simple lines of the tune. The Scherzo now steals in again, quite a piece, it seems, with the Trio. As the rising volume nears a crisis, the earliest theme (from the first Allegro) is heard in the basses. In the hushed discourse of Scherzo theme that follows, the old melody still intrudes. In mockery of one of its turns comes an enchanting bit of tune, as naive an utterance as any. But the whole is too full of folk melody to trace out, yet is, in its very fibre, true to the idea of an epic of the people. Presently the whole Scherzo and Trio are rehearsed; but now instead of the phase of latest

melodies, is a close where the oldest theme (of Allegro) is rung in lusty blasts of the horns and the wood wind, with answers of the Scherzo motive.

In the last movement appears early a new kind of march tune that, without special trick of rhythm, has the harsh note of lowered leading note in very true keeping with Negro song. The march is carried on, with flowing answer, to a high pitch of varied splendor and tonal power. The second theme is utterly opposed in a certain pathetic rhapsody. Yet it rises, at the close to a fervent burst in rapid motion. We may expect in the Finale an orgy of folk tune and dance, and we are not disappointed. There is, too, a sudden rise and fall of mood, that is a mark of the Negro as well as of the Hungarian. By a sudden doubling, we are in the midst of a true "hoe-down" in jolliest jingle, with that naive iteration, true to life; it comes out clearest when the tune of the bass (that sounds like a rapid "Three Blind Mice") is put in the treble. A pure idealized Negro dance frolic is here. It is hard to follow all the pranks; lightly as the latest phrase descends in extending melody, a rude blast of the march intrudes in discordant humor. A new jingle of dance comes with a redoubled pace of bits of the march. As this dies down to dimmest bass, the old song from the Largo rings high in the wood. Strangest of all, in a fierce shout of the whole chorus, sounds twice this same pathetic strain. Later comes a redoubled pace of the march in the woodwind, above a slower in low strings. Now the original theme of all has a noisy say. Presently the sad second melody has a full verse. Once more the Largo lullaby sings its strain in the minor. In the close, the original Allegro theme has a literal, vigorous dispute with the march phrase for the last word.

INTERMISSION

2. Overture to Shakespeare's Comedy, "As You Like It"..... H. H. Wetzler

Hermann Hans Wetzler, a citizen of the United States, is known as a composer principally by his songs and his music to Shakespeare's "As You Like It."

After a short introduction by the wood-winds, the first theme appears in the violins, accompanied by chords of the harp and the lower string instruments and supported by harmonies of the bassoons and horns. The theme is repeated in many graceful transformations and instrumental coloring, ebbing away molto ritardando.

The main part of the overture starts with a brilliant sweep of the wood-winds, taken over by the strings and harp. The first theme of Orlando appears, who is depicted in his chivalrous valour and youthful intensity of feeling. The Orlando motive leads into a second theme of mysterious charm in the clarinets and strings. Rosalind appears. Sprightliness and girlish grace are expressed in this motive which is emphasized by the light and characteristic treatment of the basses. In the love scene which develops upon the ensuing theme of Orland's longing, Rosalind's motive grows by juxtaposition and interweaving with this theme to great passion and intensity. The pages' song also recurs and leads into a dreamy love scene, a nocturne which breathes the deep mystery of the forest. This night picture develops into dawn and ends with the rising of the sun. Into this scene of nature, Rosalind's theme in its original form re-enters; the pages' song is taken up in triumphant fortissimo, interwoven with the themes of Orlando and Rosalind in contrapuntal combination. A coda follows which pictures the exuberant joy of the united lovers, ending with a delicate reminiscence of the pages' song. At the end

of the overture the sprightly Rosalind theme appears once more in its laughing gracefulness, as it were, to bid good-bye to the audience."

3. Symphonic Poem, "Exaltation" for Orchestra with Solo Piano ..... Howard H. Hanson
(Eugene Field Musser, Pianist)
"Symphonic Legend" ..... Howard H. Hanson

These two numbers are the second and third in a triology of symphonic poems, the first of which is "Before the Dawn." The programme is spiritual rather than physical; the first portrays the struggle of the Soul of Man with Doubt and Despair, ending with an atmosphere of unrest and foreboding. "Exaltation" pictures the continuation of the struggle in which the solo piano, representing Man, triumphs over Despair and is carried on to the heights of Exaltation. The "Legend" tells the story of Man's battle with mystical forces and his final triumph.

The composer of these numbers has written five symphonic poems, the score to the "Forest Play" given in the State Redwood Forest in 1920, a piano concerto, quintette and smaller works. He has this year been awarded the Prix de Rome for American orchestral composition and appointed Fellow in the American Academy in Rome for three years on the Juilliard Foundation.

4. (a) Marcia Fantastica (Southern Negro Life) from Characteristic Suite, Opus 15 ..... Schoenefeld

Henry Schoenefeld is an American composer who was born in Milwaukee, Wisconsin, in 1857, studied abroad with several prominent teachers, made a concert tour as pianist through middle Northern Europe, returning to this country in 1891 when he settled in Chicago, later going to Los Angeles.

The Characteristic Suite is an early work and was selected as one of the representative American compositions by the National Music Teachers' Convention in 1891 at Detroit, and given its first hearing there by the Theodore Thomas Orchestra. Other American orchestras included it in their repertoire, while in Europe it became very popular and was regarded as a representative American work.

The Suite is in four movements, the second being played tonight. Regarding the Marcia Fantastica the composer has supplied the following: "The second movement, built upon Negro rhythms, was my first attempt to introduce this rhythm into an orchestral composition of larger form and, perhaps, the first attempt preceding Dvorak's 'New World' Symphony, the work having been written before Dr. Dvorak came to this country."

Since living on the Pacific Coast, Mr. Schoenefeld has made a close study of Indian music, most of his later compositions being based upon Indian themes.

(b) Hornpipe ..... Wallace Sabin

The "Hornpipe" is taken from "The Twilight of the Kings," written for the Bohemian Club, San Francisco. It is an ancient dance in common time, the name being taken from a rude instrument mentioned by Chaucer, probably made from the horn of an animal, though some authorities think is was originally "cornpipe" made from a pipe of straw as mentioned by Shakespeare in "When shepherds pipe on oaten straws." The hornpipe was usually danced by country folk and sailors.

The composer is one of the most prominent organists, conductors and teachers of San Francisco, having been the official organist and chorus conductor at the Panama Pacific International Exposition in 1915.

San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

SEASON 1921-1922

FOURTH BERKELEY CONCERT

HARMON GYMNASIUM

THURSDAY EVENING

DECEMBER 15, 1921

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 5, "From the New World" ..... *Dvorak*
   Adagio—Allegro molto.
   Largo.
   Scherzo: Molto vivace.
   Finale: Allegro con fuoco.

INTERMISSION

2. Variations on a Theme of Tschaikowsky ..... *Arensky*
   (For String Orchestra)

3. Overture to "Tannhauser" ..... *Wagner*

of the overture the sprightly Rosalind theme appears once more in the

Symphony No. 5, "From the New World".....*Dvorak*

In a large view, it would seem that by the fate of servitude the American negro has become the element in our own national life that alone produces true folk-song, that corresponds to the peasant and serf of Europe, the class that must find in song the refuge and solace for its loss of material joys. So Dvorak perhaps is right, with a far-seeing eye, when he singles the song of the Negro race as the national type.

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Variations on a Theme of Tschaikowsky.....*Arensky*

(For String Orchestra)

Anton Stepanovitch Arensky was born July 31, 1861. He studied at the Petrograd Conservatory and in 1882 was appointed Professor of Harmony at the Imperial Conservatory in Moscow. In 1895 he succeeded Balakirev as conductor of the Imperial Court Choir at Petrograd, resigning in 1901. He died February 26, 1906. Both in style and in temperament Arensky shows considerable affinity to Tschaikowsky. He is best known by his songs and piano pieces, but more especially by his pianoforte trio in D minor. His works include several operas and cantatas, two symphonies, a piano concerto, several chamber music compositions and numerous piano pieces.

The Variations played tonight are based on one of Tschaikowsky's songs, the "Legend" from a collection of songs for children. This number was originally part of a string quartette for violin, viola, and two 'celli. The arrangement for string orchestra was made by the composer himself.

Overture to "Tannhauser".....*Wagner*

Wagner has, himself, left an explanation of the overture to "Tannhauser," of which the following is a translation:

"At the commencement the orchestra represents the song of the Pilgrims which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the Pilgrims' song is heard. As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the 'Venusberg,' which at the hour of night reveal themselves to those whose breath is inflamed with unholy desire. Attracted by these enticing phenomena, a tall, manly figure approaches; it is Tannhauser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud

surrounds him more closely. Its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural vision, he perceives in the dim, seductive light spread out before him, an unspeakably beautiful female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfillment of their wildest wishes. It is Venus herself whom he sees before him; heart and soul he burns with desire; hot consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of 'Venusberg' is revealed to him in its fullest brightness; boisterous shouts of wild laughter re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhauser into their giddy dance, deliver him over to the love-warm arms of the goddess, who passionately embraces him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disperses, and their commotion ceases; a voluptuous plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing magic spell had shown itself, and which now again is over-shadowed by darkness. Day at length begins to dawn, and the song of the returning Pilgrims is heard in the distance. As their song draws nearer and the day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains; till at last, when the sun has risen in all its splendor, and the Pilgrims' song, with mighty inspiration proclaims to the world, and to all that is and lives, salvation won, its surging sound swells into a rapturous torrent of sublime ecstacy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the 'Venusberg.' Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love.''

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SAMUEL J. HUME, Director

ANNOUNCEMENT

The sixth and last Wheeler Hall Production of the present series will be played on December 16 and 17, in Wheeler Auditorium at 8:15 o'clock.

Henry Arthur Jones' delightful comedy, ''Mary Goes First,'' will be presented with an excellent cast, including Mary Morris, Pauline French, Irving Pichel, and Sam Hume.

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The San Francisco Symphony Orchestra

Maintained by The Musical Association of San Francisco

1921 1922

Alfred Hertz
Conductor

Programme

Fourth Popular

FIFTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, December 23, 3:00 P. M.

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Sunday, December 25, 2:45 o'clock

The Christmas concert will start promptly at 2:45 o'clock and will be over by 4:30. This information is offered to enable patrons wishing to attend to arrange their plans accordingly for the day.

Tickets now on sale at Sherman, Clay & Co's Box Office, hours 9 to 5, or may be obtained at theatre after 10 A. M. on day of concert.

PROGRAMME

1. Suite ..... Bach–Mahler
   Overture
   Rondeau
   Badinerie
   Air
   Gavotte

2. Symphony No. 1, C Major ..... Beethoven
   Adagio molto—Allegro con brio
   Andante cantabile con moto
   Menuetto
   Adagio—Allegro molto e vivace

---

3. Prelude and Love Death from
   "Tristan and Isolde" ..... Wagner

4. Overture, "Tannhauser" ..... Wagner

NOTICE! There will be no concert Sunday, January 1, 1922; the next Popular Concert in the regular series being given Sunday afternoon, January 15th. The sixth pair of symphony concerts will be given Friday and Sunday afternoons, January 6th and 8th.

Musical Association of San Francisco

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1921—Season—1922

FOURTH POPULAR CONCERT

321st Concert

COLUMBIA THEATRE

Sunday Afternoon, December 18, 2:45 o'clock

SOLOIST: MARVIN MAAZEL, **Pianist**

TSCHAIKOWSKY PROGRAMME

1. Symphony No. 6 (Pathetique)
   Adagio—Allegro—Andante—Allegro vivo
   Allegro con grazia
   Allegro molto vivace
   Adagio lamentoso

Intermission

2. Characteristic Dances from "The Nutcracker Suite"
   March
   Dance of the "Fee Dragee"
   Russian Dance
   Arabian Dance
   Chinese Dance
   Dance of the Mirlitons

3. Concerto No. 1 in B flat minor for piano and orchestra
   Andante non troppo e maestoso—Allegro con spirito
   Andantino semplice—Allegro vivace assai
   Allegro con fuoco

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PROGRAMME NOTES

1. Symphony No. 6 (Pathetique)

Although some of his compatriots deny that he is typically Russian, to us of the western world Tschaikowsky is emphatically "Russia incarnate," his wonderful music expressing all the woe and despair, the substratum of barbarism and the upper layer of refinement and culture, and other characteristics of Russia at that time. And surely in no other work of his have we such a complete picture of the composer's mind and message as in this terribly beautiful symphony. It is a human and national document of exceptional fidelity and vividness; a profoundly moving picture of the mental agonies of a singularly unhappy life.

It is, perhaps, not too fanciful to say that this symphony expresses the dark despair and heartrending social sufferings of a people pictured here in music more effectively than they are pictured in the words of Tolstoi or Gorky, the same tinge of gloom that we see in the works of Russian novelists and poets gives to Tschaikowsky's musical

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utterances such a poignant, personal, heart-rending note, for which surely his Russian heredity and environment are responsible. For that reason, the "Pathetique" Symphony has aroused and maintained a popular interest almost unparalleled in the annals of musical history, and it remains the most profoundly stirring of his works.

The symphony starts with a short Adagio introduction, the melody being in the lowest notes of the bassoon with a dark accompaniment in the violas and basses. The Allegro begins with a theme formed from the introduction and played at first by violas and 'cellos. The flutes and clarinets answer this with a similar phrase and a counter-subject is introduced which leads up to a powerful climax. After some sinister harmonies in the trombones the beautiful consolatory second subject is heard, andante, in violins and 'cellos. Like the principal theme, this second subject has two counter-subjects of which the first is a kind of dialogue between flute and bassoon and the second a poignant descending scale which in one instance, when

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played by the trumpet, fortissimo, becomes menacing. After many fluctuating emotions and violent dramatic struggles the consolatory theme is again heard, the stress of the movement dies down and a beautiful coda, in which the theme is accompanied by descending pizzicato scales, ends the movement in an ominous calm.

In the greatest possible contrast to the first movement, which is pervaded by an almost unrelieved gloom, stands the second movement, a peculiar blending of grace and melancholy. It is written in the unusual time signature of 5-4, and begins with a graceful dance subject in the 'cellos. Ultimately an interlude, or trio, follows, in which an extraordinary effect is gained by the incessant reiterations of the low D by the basses and tympani. Over this "organ point" flute, violin and 'cello sing a sweetly, complaining tune. The first part is repeated, and the movement, despite its evident determination at the outset to be cheerful, ends in a rather melancholy spirit.

The third movement strikes a note of vigorous joy of life. "It is a piece of grand barbaric animalism," writes Neuman, "reminding us of a Tartar horde, galloping madly along the steppes, the sun glinting on its arms and full of the primitive joy of life." Although placed as the third movement in the work, it is really more in the style of the sweeping finale of a conventional symphony—a symphonic march in which Tschaikowsky gives full sway to his extraordinary skill in thematic development and instrumentation.

The last movement, which might be considered the usual slow movement of a symphony misplaced, evokes again the tragedy-laden atmosphere of the opening. By the masterly manner of their presentation and the insistence with which they force themselves upon our notice, the composer has made this movement one of the most hugely impressive in musical literature. These sadly descending scales, so

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characteristic of Tschaikowsky, assume an air of profound exhaustion against which vainly pulsate the passionate syncopated triplets of the accompaniment. An ominous clang of the gong leads to a despairing passage in the brass that seems like a descent into the grave itself. Now the theme which at times breathed a spirit of consolation, is heard in a minor key, entirely bereft of its former element, and speaking only of gloom and defeat. It descends lower and lower, and the end is like a world "from which the last flickering breath of life has vanished."

2. Characteristic Dances from "The Nutcracker Suite"

The first of the Characteristic Dances is a lively march, mainly in higher brass, of two trumpets and four horns, enforced by clarinets. The answer is in tripping phrase of strings to a melodic call of the bassoons or higher reed. Later a variant of the march motif sounds in the low brass, answered by a playful phrase of picking strings and

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chirruping wood. In the middle is a brief episode of rapid runs in wood or strings over a slower strain in bassoons or horns. Later the returning march is blended brilliantly with the quicker phsases.

The Dance of the "Fee Dragee," with its dainty, leisurely trip, was a distinguished instance of the first use of a new instrument, the celeste, in which plates of steel, suspended over resonating boxes of wood, are struck by hammers from a key-board. Its range is mostly in high treble; the tone is of exquisite purity.

The Russian Dance is in exceedingly lively pace and employs the full orchestra, including English horn, bass clarinet, four bassoons, all the usual brass, kettle-drums, tambourine and strings. Like the other numbers, with all the intense vehemence and the full musical quality of Russian song, it never loses the playful charm of the fairy story.

In the Arabian Dance is the Oriental langourous grace that seems with the Russian to the manner born. The strings are muted and in the percussion is merely the tambourine. Throughout abounds the brief run of irregular number of notes,—the main trait of Arab melody.

The Chinese Dance begins straightway with the startling contrast

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of comic bassoons in lowest notes against a phrase in the highest range of the flute, answered by a rollicking motif of picking strings. The bassoons keep up their low grunting unceasingly; the clattering din is much increased by rapid, vigorous arpeggios in the clarinets. The glockenspiel joins the jolly answer of the strings and all the sounds swell the tumult that ends in a sudden bang.

The dainty, leisurely Dance of the Mirlitons is supported by a group of picking strings. Later the languorous English horn has a lower strain; and soon the strings follow in mimicking step. In the middle the trumpets in the midst of a choir of brass blow a dance of primitive swing and rule tune, that is taken up by all the chorus but the flutes. The latter return to their delicate airy dance.

3. Concerto No. 1 in B flat minor for Piano and Orchestra

The concerto begins with vigorous swing, the theme sounding in the horns, the piano presently striking a lusty trip of chords to the songs of the strings. In a second verse the piano holds the varied tune to the rhythm of the strings, and soon launches into a cadenza, followed by a canon between piano and strings. The flight of the song

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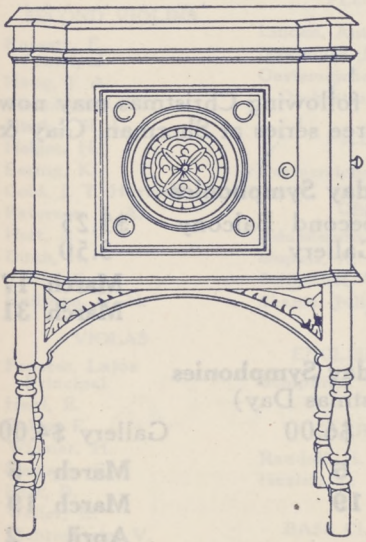
seems now to begin in earnest to the masterful coursing of harmonies in the piano. And yet it is all mere prelude (in the tonic major of the movement) without a recurrence of the melody.

A lull of soft striking tones heralds the main theme, very opposite to the beginning in its incisive accent, developed with a grateful fullness of resources of the solo instrument. In intimate sequence flows the second theme, with a clear contrast of its tender mood and the expressive mettle of its song,—the central lyric of the movement, with a large role, though there is a constant intermingling of a strain from the main theme. A passage for piano alone in tempo rubato begins with a rare dual song of the second melody.

The theme of the Andantino semplice is first sung by the flute over muted picking strings, then by the piano over a gently flowing figure of the bowed strings. An almost frolicsome mood soon enters in the light wood and picking strings, with a play of sunning figures over which the melody sings in a chase of voices, with a brilliant course of the solo instrument. In sudden change of pace, Allegro vivace assai strikes the middle episode where, on the pulse of sparkling strains sings a new melody, molto cantabile e grazioso. A passage of the solo piano leads back to the too brief song of the main tune.



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An almost martial temper shines in the sharp stress and clang of the theme, reiterated as in the chaconne or passacaglia. A change of figure comes in full tumultuous chorus and suddenly echoed softly with a lyric note of the piano and leads to the tuneful second melody, in the major. There is a gamut of varying moods, as the first martial mood returns, or when it sings molto sostenuto, with a hint of the tender melody of the first movement. Again recurs the tumultuous chorus with the answering piano, and the splendid flow of the second melody. Later on the coursing pulse of the strains of the piano, it enters in faster pace, answered by the first theme. In growing volume, resting on the low pedal point of the dominant, begins a gathering madrigal of former figures, that leads to a mighty burst, in majestic pace, of the second melody, followed by the first in the major key.

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Friday, January 6, 3:00 P. M.

Sunday, January 8, 2:45 P. M.

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Overture, "The Russian Easter".....Rimsky–Korsakow

2. Symphony, B Flat.....Chausson

   Lento—Allegro vivo

   Molto lento

   Animato—Molto animato

---

3. Concerto for Violoncello, C Major.....d'Albert

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COLUMBIA THEATRE

Friday Afternoon, December 23, 3:00 o'clock

Sunday Afternoon, December 25, 2:45 o'clock

PROGRAMME

1. Suite ..... Bach–Mahler
   - Overture
   - Rondeau—Badinerie—Rondeau
   - Air
   - Gavotte

2. Symphony No. 1, C Major ..... Beethoven
   - Adagio molto—Allegro con brio
   - Andante cantabile con moto
   - Menuetto: Allegro molto e vivace
   - Adagio—Allegro molto e vivace

Intermission

3. Prelude and Love Death from "Tristan and Isolde" ..... Wagner

4. Overture, "Tannhauser" ..... Wagner

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PROGRAMME

1. Overture, "The Merry Wives of Windsor" ..... Nicolai
2. In the Village from "Caucasian Sketches" ..... Ippolitow–Ivanow
3. Legende ..... Renie

Harp Solo, KAJETAN ATTL

4. Vissi d'arte from "Tosca" ..... Puccini

ALICE GENTLE

---

5. Invitation to the Dance ..... Weber–Weingartner
6. Prelude ..... Bach
   Gavotte ..... Bach

Violin Solo, LOUIS PERSINGER

7. (a) Menuet ..... Beethoven
   (b) Serenade a Mabel ..... Godard
   (Oboe obligato, C. Addimando)
   (c) Liebesfreud ..... Kreisler
8. Habanera from "Carmen" ..... Bizet
9. Blue Danube Waltz ..... J. Strauss

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PROGRAMME NOTES

Suite ..... **Bach–Mahler**

This suite is composed of three movements from the B Minor Suite and two movements from the D Major Suite of Bach, put together by Gustav Mahler for modern concert purposes. The first movement (Overture) employs the use of the organ and cembalon extensively, while in the other movements the organ is omitted. This suite was especially arranged for the Philharmonic Orchestra of New York when Gustav Mahler was the director of that organization. It combines some of the most beautiful and popular numbers of the Bach suites, including the famous Air, which is generally known through Wilhelmj's arrangement for the G string.

The separate dances of old German suites were called "Parties." They were brought together into a musical whole and in the same tonality, and were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France served as a model for pieces of the

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same class in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

Symphony No. 1, C Major.....Beethoven

It is only by contrast with the later masterpieces, not by any inherent shortcomings, that the First Symphony (together with the Second), are rightly classed as a preliminary period. These are abounding signs of incisive vigor and originality of conception and of

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treatment. Chief of these is the transformation of the third movement from Menuet to Scherzo. More and more it seems that here in the third phrase is the real stress of the Beethoven symphony, especially as distinguished from the sonata. It is here, and here alone, in the first symphony, that not a breath of Mozart or Haydn influence can be felt. The new vein of cosmic humor is struck firm and clear on the first blast. Other signs are the relevance of late figures in the first Allegro to a phrase of the introduction that seems to have no more than passing significance. There are other rhythmic devices that point to the masterful power and charm of the third, the fifth and the seventh symphonies.

It is impossible perfectly to grasp the spirit of the work without perceiving gratefully a certain frankly primitive insistence on the two principal harmonies. Both in the beginning Adagio, and in the succeeding Allegro, a brave and vigorous simplicity is thus made to hold sway as far as we have heard. And it is strengthened by the continuing phrase (without change of tone), still in primitive chord of first scene, met by like notes of answer. In the symphony, above all other forms, this dual nature abounds, where there are two themes in contrasting tone. Nothing is clearer than the answer of one chord to the question of the other. In certain parts of the work the relation of earlier models is far closer than in others.

One cannot compare the violet to the rose. And so we cannot compare our Andante either to the Mozart kind or to the later Beethoven—though there is, in truth, much temptation. If we were

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allowed comparison, we should surely choose the Andante of Mozart's G Minor Symphony. For the melody begins like this of Beethoven's, but the fragrance is very different. The Mozart melody is of much prouder bloom—has, too, a certain impersonal beauty, almost awful in majestic movement. The Beethoven Andante is more modest in garb and dimensions, makes, throughout, a more direct human appeal, above all, in the phrase of answer.

The third movement is called Menuetto, but is really Scherzo, and the first of its unmistakable kind, freed from the bond of dance, pure glee, without the least need or heed of aught besides. For theme, there is the line purely of scale, all the notes in succession, touched with magic wand of rhythm of most expressive song. And the second part is really a full discussion of the mere rhythm itself, driving along to boldest scenes, ending in full cadence far from

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familiar ground. The Trio has, first in Beethoven, the sense of tense, glittering rhythm, in sustained chords of woodwind, too, and clumsy brass, while running phrase of strings ever spurs the restless pulse. Almost greater is the hidden motion here, merely implied in the slow, gurgling note of wood and horn—the finest, subtlest revel, with all economy of motion.

The Finale shows the capacity for highest exultation, in feeling and expression, which seems part of genius. There is a certain delight in finding all the ear-marks of the older master, and, withal, the freshness of the younger. The method is of Mozart; the bold, big, rushing humor of late Finale is not dreamed of yet. There is no resisting a reminder of the Finale of Mozart's E flat Symphony. The true importance lies in the fact that our poet was not yet free from a touch of formal phrase. The spirit had not roamed far from the humor of Haydn. The simplicity of first movement is all here in the last, and thus agrees with the introduction. But of the two Allegros, the stress is with the first. The Andante and even more, the Menuetto, suggest

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a maturer stage. The latter seems, indeed, to point to a Finale of greater weight. It seemed as if the master here retreated into the safer shell of earlier tradition.

Prelude and Love Death from "Tristan and Isolde".....Wagner

The Prelude is all built on the main motive of irresistible passion. Wagner himself has given a verbal account of the content of the prelude in one of his writings, after the mention of the fatal drink, he says:

"Now there is no end to the yearnings, the longing, the delight and the misery of love. World, might, fame, splendor, honor, knighthood, truth and friendship all vanish like a baseless dream. Only one thing survives: desire, desire unquenchable, and ever freshly manifested longing—thirst and yearning. The only redemption: death, the sinking into oblivion, the sleep from which there is no awakening. The musician who chose this theme for the prelude to his love-drama, as he felt that he was here in the boundless realm of the very element of music, could have only one care: how he should get bounds to his fancy; for the exhaustion of the theme was im-

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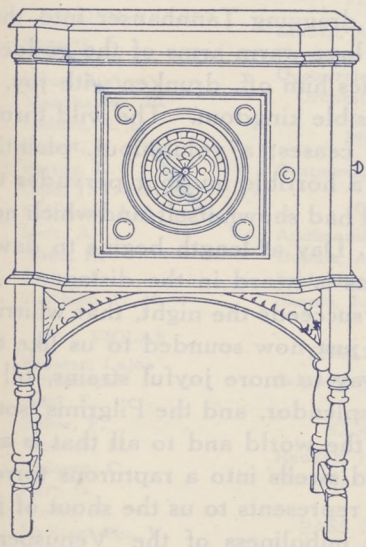
possible. Thus he took once for all this unsatiable desire; in long-drawn accents it surges up, from its first timid confession, its softest attraction, through throbbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain. Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, till at last, in the depth of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force."

Overture to "Tannhauser".....**Wagner**

Wagner has, himself, left an explanation of the overture to "Tannhauser," of which the following is a translation:

"At the commencement the orchestra represents the song of the Pilgrims, which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the Pilgrim's song is



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heard. As night comes on magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the 'Venusberg,' which at the hour of night reveal themselves to those whose breath is inflamed with unholy desire. Attracted by these enticing phenomena, a tall, manly figure approaches; it is Tannhauser, the Minnesinger. Proudly exulting, he trills forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely. Its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural vision, he perceives in the dim, seductive light spread out before him, an unspeakably beautiful female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfillment of their wildest wishes. It is Venus herself whom he sees before him; heart and soul he burns with desire; hot, consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of 'Venusberg' is revealed to him in its fullest brightness; boisterous shouts of wild laughter re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhauser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embraces him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disperses, and their commotion ceases; a voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing magic spell had shown itself, and which now again is over-shadowed by darkness. Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and the day succeeds the night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains, till at last, when the sun has risen in all its splendor, and the Pilgrims' song, with mighty inspiration proclaims to the world and to all that is and lives, salvation won; its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the 'Venusberg.' Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love."

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Columbia Theatre

Friday, January 20, 3:00 P. M.

Sunday, January 22, 2:45 P. M.

Soloist: HAROLD BAUER, Pianist

PROGRAMME

1. Symphony No. 2, D Major ..... Brahms
   - Allegro non troppo
   - Adagio non troppo
   - Allegretto gracioso
   - Allegro con spirito

---

2. "Death and Transfiguration" ..... Strauss
3. Concerto for Pianoforte, A Minor ..... Schumann
   - Allegro affetuoso.
   - Intermezzo.
   - Allegro vivace.

HAROLD BAUER

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Columbia Theatre

Sunday, January 15, 2:45 P. M.

1. Overture, "William Tell" ..... Rossini
2. Andante Cantabile from Quartet Op. 11 .... Tschaikowsky
3. Allegretto from Symphony No. 3 ..... Brahms
4. Ballet Suite from "Le Cid" ..... Massenet
   - Castillane
   - Aragonaise
   - Aubade
   - Madriline
   - Navarraise
5. "Tannhauser," Introduction to Act III ..... Wagner
6. (a) Serenade ..... Moskowski
   (b) Humoresque ..... Dvorak
7. March Slav ..... Tschaikowsky

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Founded December 20, 1909 — Incorporated February 3, 1910

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ALFRED HERTZ, Conductor

1921—Season—1922

SIXTH PAIR SYMPHONY CONCERTS

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COLUMBIA THEATRE

Friday Afternoon, January 6, 3:00 o'clock

Sunday Afternoon, January 8, 2:45 o'clock

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Overture, "The Russian Easter".....Rimsky–Korsakow
2. Concerto for Violoncello, C Major.....d'Albert

WALTER V. FERNER

Intermission

3. Symphony No. 6 (Pathetique).....Tschaikowsky
(By special request)

Adagio—Allegro—Andante—Allegro vivo

Allegro con grazia

Allegro molto vivace

Adagio lamentoso

NOTICE TO MEMBERS

Preliminary announcement is hereby made of the complimentary concert to be given for the members of the Musical Association in the Palm Court of the Palace Hotel, Thursday evening, February 9, 1922. Admission cards will be mailed to members in due course.

In the past numerous members of the Association have taken advantage of the opportunity to arrange dinner parties at the hotel on the evening of the concert. Therefore, this advance notice is given in order that all members may have ample opportunity for such arrangements.

HAROLD BAUER

Pianist

Soloist at Next Pair Symphony Concerts

FRIDAY, JANUARY 20

SUNDAY, JANUARY 22

(Complete programme on page 176)

PROGRAMME NOTES

Overture, "The Russian Easter".....**Rimsky–Korsakow**

Between the title page and score stands the following "Programme":

> Let God arise, let His enemies be scattered,
> Let them also that hate Him flee before Him.
> As smoke is driven away, so drive them away.
> As wax melteth before the fire, so let the wicked perish
> at the presence of God.—Psalm LXVIII.

In a slow, mystic pace, of ancient irregular rhythm, chants the stern theme, breaking from a pause into a free rhapsody of solo violin. In even time an answering phrase strikes gently in 'cello solo, to waving strings and tremulous flutes. Between the verses is ever a brief fantasy of single figure. The chant is rehearsed with new voices, the flute in free cadenza, the clarinet with answering phrase. Now the first motive wanders Andante Lugubre among the stern hues of the pontifical brass and reed, or into soft trembling strings that rise into

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overwhelming burst, amid dashes of the harp. Then comes the full revelling tempest Allegro Agitato, in the main legend, that hushes suddenly into a new seraphic chant in slower and serener swing. On sings the angelic anthem, softly at first, then rising into exultation with a fantasy of the trumpet. We cannot resist the contrast of the two chants—the first sombre and almost savage, the second with a heavenly benison. A recitation of trombone solo heralds the returning storm of agitation, with full savage stress as of clashing lower brass. Or as the quicker chant is whistling and shrieking above a serene slower rhythm blows heavy in the basses. Again in quieter pace sings the sweeter hymn in strings and reed. The last long revel is preceded by a meditative phrase of the solo violin. In all this tintinnabulation of harp, cymbals and triangle, of the drum, the gong and finally the higher clanking bells, there is no further sign of the first dread chant. The second enters in choir of low brass and drives on to a jubilant song of the whole chorus of the wind. At last, in majestic

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sweep, all the basses sound the solemn chant that turns to a festive revel in glad major.

Concerto for Violoncello, C Major.....d'Albert

The distinction of this work seems to lie in the blending of melody of singular purity and charm, with somewhat subtle turns of harmony and an unusual design of delicate construction, like some fine piece of carved wood or ivory.

For some thirty bars, the solo 'cello has a repeated thrum of rhythmic figure to which the oboe (and later the clarinet) sings a sweeping melody of rare expressiveness. Then the solo 'cello has a full and free verse to the strum of the other strings. Now in quieter motion the horns sound a bit of tune almost in hymnal vein that starts a rhapsodic strain of the 'cello. After the tune has passed from choir to choir ever in a new surprise of key and a longer rhapsody of the 'cello, the hymnal strain is transformed to a sparkling, laughing phrase that starts again and again in some new tonal quarter; followed or accompanied by a merry comment of the 'cello until it reaches an ecstasy of jubilation whence it dances into a fresh melody of clear, joyous tenor. Somehow we feel how it flowed from the rhapsody as a kind of distilled essence; and the clarinet joins the song in snatches until the whole chorus take it up with a new jubilant ring. And now the transformed phrase adds its sparkle in unrestrained revel.

The mood descends into a reverie on the strain of rhapsody,

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mainly between the 'cello and clarinet. Or the 'cello plays a rapid figure for the song of the oboe and the other strings. The jubilant third melody enters, but in minor as though in sober reminiscence. When we expect a gayer outburst, there comes instead another duet of the 'cello and oboe, of moving beauty. As the 'cello strums very softly a continuing figure and the strings sing melodic strains, suddenly we hear the song of the beginning in the solo instrument. As at first enters the little hymnal tune; but the quiet mood remains and now begins the central episode where the melody seems somehow drawn from the former reverie; or is it a kind of envoi,—a melodic epitome of the foregoing? It is long sustained in a vein of gentle pathos that rises to moments of passion in strains of the solo 'cello, with touches of a lingering farewell.

When the last Allegro breaks out in a sudden joyous burst, there

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is still a new guise of the sparkling phrase in the rollicking tarantelle. But the end is deferred for one more passionate verse of duet, and this leads naively to the spirited third tune, but very softly in the horns before the great choral verse. The true climax follows as the sparkling phrase dances gaily in the woodwind to rhapsodic strum of strings and the full power of trumpets and horns ring out the wistful melody of the beginning. And once more it returns as at first with the strum of the solo 'cello before the final revel on the Allegro melody.

Symphony No. 6 (Pathetique).....**Tschaikowsky**

Although some of his compatriots deny that he is typically Russian, to us of the western world Tschaikowsky is emphatically "Russia incarnate," his wonderful music expressing all the woe and despair, the substratum of barbarism and the upper layer of refinement and culture, and other characteristics of Russia at that time. And surely in no other work of his have we such a complete picture of the composer's mind and message as in this terribly beautiful symphony.

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It is, perhaps, not too fanciful to say that this symphony expresses the dark despair and heartrending social sufferings of a people pictured here in music more effectively than they are pictured in the words of Tolstoi or Gorky, the same tinge of gloom that we see in the works of Russian novelists and poets gives to Tschaikowsky's musical utterances such a poignant, personal, heart-rending note, for which surely his Russian heredity and environment are responsible. For that reason, the "Pathetique" Symphony has aroused and maintained a popular interest almost unparalleled in the annals of musical history, and it remains the most profoundly stirring of his works.

The symphony starts with a short Adagio introduction, the melody being in the lowest notes of the bassoon with a dark accompaniment in the violas and basses. The Allegro begins with a theme

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Strauss: Giant of Modern Music, Musical America, No. 5, 1921, pg 3
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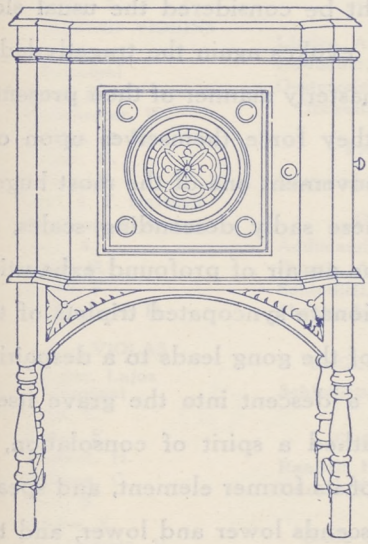
formed from the introduction and played at first by violas and 'cellos. The flutes and clarinets answer this with a similar phrase and a counter-subject is introduced which leads up to a powerful climax. After some sinister harmonies in the trombones the beautiful consolatory second subject is heard, andante, in violins and 'cellos. Like the principal theme, this second subject has two counter-subjects of which the first is a kind of dialogue between flute and bassoon and the second a poignant descending scale which in one instance, when played by the trumpet, fortissimo, becomes menacing. After many fluctuating emotions and violent dramatic struggles the consolatory theme is again heard, the stress of the movement dies down and a beautiful coda, in which the theme is accompanied by descending pizzicato scales, ends the movement in an ominous calm.

In the greatest possible contrast to the first movement, which is pervaded by an almost unrelieved gloom, stands the second movement, a peculiar blending of grace and melancholy. It is written in



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the unusual time signature of 5-4, and begins with a graceful dance subject in the 'cellos. Ultimately an interlude, or trio, follows, in which an extraordinary effect is gained by the incessant reiterations of the low D by the basses and tympani. Over this "organ point" flute, violin and 'cello sing a sweetly, complaining tune. The first part is repeated, and the movement, despite its evident determination at the outset to be cheerful, ends in a rather melancholy spirit.

The third movement strikes a note of vigorous joy of life. "It is a piece of grand barbaric animalism," writes Neuman, "reminding us of a Tartar horde, galloping madly along the steppes, the sun glinting on its arms and full of the primitive joy of life." Although placed as the third movement in the work, it is really more in the style of the sweeping finale of a conventional symphony—a symphonic march in which Tschaikowsky gives full sway to his extraordinary skill in thematic development and instrumentation.

The last movement, which might be considered the usual slow movement of a symphony misplaced, evokes again the tragedy-laden atmosphere of the opening. By the masterly manner of their presentation and the insistence with which they force themselves upon our notice, the composer has made this movement one of the most hugely impressive in musical literature. These sadly descending scales, so characteristic of Tschaikowsky, assume an air of profound exhaustion against which vainly pulsate the passionate syncopated triplets of the accompaniment. An ominous clang of the gong leads to a despairing passage in the brass that seems like a descent into the grave itself. Now the theme which at times breathed a spirit of consolation, is heard in a minor key, entirely bereft of its former element, and speaking only of gloom and defeat. It descends lower and lower, and the end is like a world "from which the last flickering breath of life has vanished."

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1921—SEASON—1922

ASSEMBLY HALL

STANFORD UNIVERSITY

TUESDAY, JANUARY 10, 1922

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 1, C Major.....Beethoven

Adagio molto—Allegro con brio
Andante cantabile con molto
Menuetto—Allegro molto e vivace
Adagio—Allegro molto e vivace

It is only by contrast with the later masterpieces, not by any inherent shortcomings, that the First Symphony (together with the Second), are rightly classed as a preliminary period. These are abounding signs of incisive vigor and originality of conception and of treatment. Chief of these is the transformation of the third movement from Menuet to Scherzo. More and more it seems that here in the third phrase is the real stress of the Beethoven symphony, especially as distinguished from the sonata. It is here, and here alone, in the first symphony, that not a breath of Mozart or Haydn influence can be felt. The new vein of cosmic humor is struck firm and clear on the first blast. Other signs are the relevance of late figures in the first Allegro to a phrase of the introduction that seems to have no more than passing significance. There are other rhythmic devices that point to the masterful power and charm of the third, the fifth and the seventh symphonies.

It is impossible perfectly to grasp the spirit of the work without perceiving gratefully a certain frankly primitive insistence on the two principal harmonies. Both in the beginning Adagio, and in the succeeding Allegro, a brave and vigorous simplicity is thus made to hold sway as far as we have heard. And it is strengthened by the continuing phrase (without change of tone), still in primitive chord of first scene, met by like notes of answer. In the symphony, above all other forms, this dual nature abounds, where there are two themes in contrasting tone. Nothing is clearer than the answer of one chord to the question of the other. In certain parts of the work the relation of earlier models is far closer than in others.

One cannot compare the violet to the rose. And so we cannot compare our Andante either to the Mozart kind or to the later Beethoven—though there is, in truth, much temptation. If we were allowed comparison, we should surely choose the Andante of Mozart's G Minor Symphony. For the melody begins like this of Beethoven's but the fragrance is very different. The Mozart melody is of much prouder bloom—has, too, a certain impersonal beauty, almost awful in majestic movement. The Beethoven Andante is more modest in garb and dimensions, makes, throughout, a more direct human appeal, above all, in the phrase of answer.

The third movement is called Menuetto, but is really Scherzo, and the first of its unmistakable kind, freed from the bond of dance, pure glee, without the least need or heed of aught besides. For theme, there is the line purely of scale, all the notes in succession, touched with magic wand of rhythm of most expressive song. And the second part is really a full discussion of the mere rhythm itself, driving along to boldest scenes, ending in full cadence far from familiar ground. The Trio has, first in Beethoven, the sense of tense, glittering rhythm, in sustained chords of woodwind, too, and clumsy brass, while running phrase of strings ever spurs the restless pulse. Almost greater is the hidden motion here, merely implied in the slow,

gurgling note of wood and horn—the finest, subtlest revel, with all economy of motion.

The Finale shows the capacity for highest exultation, in feeling and expression, which seems part of genius. There is a certain delight in finding all the ear-marks of the older master, and, withal, the freshness of the younger. The method is of Mozart; the bold, big, rushing humor of late Finale is not dreamed of yet. There is no resisting a reminder of the Finale of Mozart's E flat Symphony. The true importance lies in the fact that our poet was not yet free from a touch of formal phrase. The spirit had not roamed far from the humor of Haydn. The simplicity of first movement is all here in the last, and thus agrees with the introduction. But of the two Allegros, the stress is with the first. The Andante and even more, the Meunetto, suggest a maturer stage. The latter seems, indeed, to point to a Finale of greater weight. It seemed as if the master here retreated into the safer shell of earlier tradition.

INTERMISSION

2. Overture to "Der Freischutz" ..... **Weber**

It is a kind of distinction of the "Freischutz" Overture that it gives a most vivid sense of the whole spirit and of the very events of the opera, without a loss of musical unity. It seems not to give a mere taste of contrasted melodies—rather to mirror in pure, instrumental play, the whole struggle of the opposing elements or motives. The minor episode, with ragged rhythm, after the area of the beginning, in the opera accompanies the appearance of Zamiel, the Huntsman's Mefistofeles, in the first act, in the midst of the hero's despair. Then we have a glimpse of the horrors at midnight in the Wolf's Glen, where the magic bullets are cast in a storm of thunder, lightning and hail. White flames are starting from the earth and the cries of the Wild Hunt are heard all about. The joyful strains that interrupt the storm and end the whole, are from the ending of the famous aria of Agnes and from the final chorus that hails the pardon of Rudolph and the happiness of the lovers.

3. Variations on a Theme of Tschaikowsky ..... **Arensky**
For String Orchestra

Dedicated to the memory of Tschaikowsky these variations, that first appeared in a quartet for strings, are built on a theme taken from the latter's opus 54, No. 5. They are seven in number, with an added coda; in the main they alternate between Allegro and Andante.

In the first variation the main motive is led in successive entering voices from the native minor by a moving turn of major; but the original concluding melody is maintained, returning to the minor. The second has the melody in violas and higher 'cellos with a rapid obligato in sixths, mainly in higher violins. In the third the theme moves with serene charm in the major of the tonic key. The fourth in a rapid rush of picking strings, abandons the full melody for a fantasy on the two main motives. In the fifth, perhaps the loveliest and most subtly designed, we may hear the theme in long drawn notes of the 'cellos and basses, while a separate skein of melody is woven of a faster figure in the higher voices. In the middle the latter is reversed; where the basic theme rises, the upper figure descends. The next

variant hides the themal lines beneath a rush of arpeggic and tremolo motion, though in the middle the violas sing the clear melody to quieter accompaniment. In the seventh all the voices are muted but the basses, which play pizzicato almost throughout. To a persistent phrase of the violas (that sounds as if it harked to a passage in a quartet of Tschaikowsky) surging through changing shades of harmony, sings a melody of first violins. All new it seems till we discover in it the precise reverse of the original theme. The Coda begins the theme in harmonics and closes with a tender reiteration of the first theme played by four solo instruments.

4. Characteristic Dances from "The Nutcracker Suite"

The first of the Characteristic Dances is a lively march, mainly in higher brass, of two trumpets and four horns, enforced by clarinets. The answer is in tripping phrase of strings to a melodic call of the bassoons or higher reed. Later a variant of the march motif sounds in the low brass, answered by a playful phrase of picking strings and chirruping wood. In the middle is a brief episode of rapid runs in wood or strings over a slower strain in bassoons or horns. Later the returning march is blended brilliantly with the quicker phrases.

The Dance of the "Fee Dragee," with its dainty, leisurely trip, was a distinguished instance of the first use of a new instrument, the celeste, in which plates of steel, suspended over resonating boxes of wood, are struck by hammers from a key-board. Its range is mostly in high treble; the tone is of exquisite purity.

The Russian Dance is in exceedingly lively pace and employs the full orchestra, including English horn, bass clarinet, four bassoons, all the usual brass, kettle-drums, tambourine and strings. Like the other numbers, with all the intense vehemence and the full musical quality of Russian song, it never loses the playful charm of the fairy story.

In the Arabian Dance is the Oriental langorous grace that seems with the Russian to the manner born. The strings are muted and in the percussion is merely the tambourine. Throughout abounds the brief run of irregular number of notes,—the main trait of Arab melody.

The Chinese Dance begins straightway with the startling contrast of comic bassoons in lowest notes against a phrase in the highest range of the flute, answered by a rollicking motif of picking strings. The bassoons keep up their low grunting unceasingly; the clattering din is much increased by rapid, vigorous arpeggios in the clarinets. The glockenspiel joins the jolly answer of the strings and all the sounds swell the tumult that ends in a sudden bang.

The dainty, leisurely Dance of the Mirlitons is supported by a group of picking strings. Later the langorous English horn has a lower strain; and soon the strings follow in mimicking step. In the middle the trumpets in the midst of a choir of brass blow a dance of primitive swing and real tune, that is taken up by all the chorus but the flutes. The latter return to their delicate airy dance.

5. Overture to "The Merry Wives of Windsor".....Nicolai

It is a curious fact that, with the possible exception of Verdi's "Falstaff," only one opera out of a known thirteen composed on the subject of Shakespeare's play, has managed to survive. This work is "The Merry Wives of Windsor" of Otto Nicolai. The overture is the essence of comedy music, and is composed entirely of material that appears in the opera itself.

The San Francisco Symphony Orchestra

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1921 1922

Alfred Hertz
Conductor

Programme

Fifth Popular

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SEVENTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, January 20, 3:00 P. M.

Sunday, January 22, 2:45 P. M.

Soloist: HAROLD BAUER, Pianist

PROGRAMME

1. Symphony No. 2, D Major.....Brahms
   - Allegro non troppo
   - Adagio non troppo
   - Allegretto gracioso
   - Allegro con spirito

---

2. "Death and Transfiguration".....Richard Strauss
3. Concerto for Pianoforte, A Minor.....Schumann
   - Allegro affetuoso.
   - Intermezzo—Allegro vivace.

HAROLD BAUER

SIXTH POPULAR CONCERT

Columbia Theatre

Sunday, January 29th, 2:45 P. M.

1. Overture, "Poet and Peasant".....Suppe
2. Variations on a Theme of Tschaikowsky.....Arensky
3. Peer Gynt Suite, No. 1.....Grieg
   - Morning
   - Ase's Death
   - Anitra's Dance
   - In the Hall of the Mountain King

---

4. Dream Pantomime from "Hansel and Gretel".....Humperdinck
5. (a) Menuet.....Boccherini
   (b) Prelude.....Jarnefelt
   (c) Serenade.....Pierne
6. Italian Caprice.....Tschaikowsky

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FIFTH POPULAR CONCERT

327th Concert

COLUMBIA THEATRE

Sunday Afternoon, January 15, 2:45 o'clock

PROGRAMME

1. Overture, "William Tell" ..... Rossini
2. Andante Cantabile ..... Tschaikowsky
3. Allegretto from Symphony No. 3 ..... Brahms
4. Ballet Suite from "Le Cid" ..... Massenet
   - Castillane
   - Aragonaise
   - Aubade
   - Madrilene
   - Navarraise

Intermission

5. "Tannhauser," Introduction to Act III ..... Wagner
6. (a) Serenade ..... Moskowski
   (b) Humoresque ..... Dvorak
7. March Slav ..... Tschaikowsky

NOTICE TO MEMBERS

Preliminary announcement is hereby made of the complimentary concert to be given for the members of the Musical Association in the Palm Court of the Palace Hotel, Thursday evening, February 9, 1922. Admission cards will be mailed to members in due course.

In the past numerous members of the Association have taken advantage of the opportunity to arrange dinner parties at the hotel on the evening of the concert. Therefore, this advance notice is given in order that all members may have ample opportunity for such arrangements.

HAROLD BAUER

Pianist

Soloist at Next Pair Symphony Concerts

NEXT FRIDAY, 3:00 P. M.

NEXT SUNDAY, 2:45 P. M.

(Complete programme on page 196)

PROGRAMME NOTES

Overture, "William Tell".....**Rossini**

This overture, which is played probably as often as any other single work at concerts the world over, was called by Berlioz, "a symphony in four parts."

The opening Andante depicts the serene solitude of Nature at dawn, and the music is enchantingly reposeful. From a slowly-climbing figure on the 'cello the wayward, elusive air resolves after a time into a more definite rhythmic tune, soon lapsing into dreamy meditation, which continues to the close of the movement. The tranquil mood of the Andante is rudely interrupted by the beginning of the second movement—a string passage suggesting the distant mutterings of a storm. This comes nearer and nearer, until the full fury of the storm bursts upon the ear. The fortissimo passage continues until the storm seems to have spent its force and the strain dies down into refreshing calmness once more. The storm is followed by a beautiful

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pastoral with a delicious melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

Andante Cantabile from String Quartet, Opus 11.....Tschaikowsky

Tschaikowsky wrote his first string quartet in 1871 for a concert which he gave in Moscow in order to raise funds to undertake foreign travel. He was professor at the Moscow conservatory at the time at a very small salary and, at the suggestion of his friend Nicholas Rubinstein, arranged a concert of his works to secure money for the travels he had planned. As there was no orchestra available for this concert Tschaikowsky wrote a quartet for it, which was his first work in the line of chamber music. It was very successful and the slow movement, which is being played today by all the strings (except the basses), has become a favorite concert number. It remains only to

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record the success of Tschaikowsky's artistic enterprise. The concert was well attended and the financial receipts were such as to warrant the making of the foreign tour.

Allegretto from Symphony No. 3.....Brahms

The third movement of this symphony, poco allegretto, is a fine specimen of a mood that occurs frequently in Brahms, a gently elegiac mood conveying the idea of something evanescent, elusive, the smile of a tearful fairy, or the sunshine of an April day. It has been said of this third movement that it is "one which for plaintive grace and delicate expression has not its fellow in music." It takes the place of the ordinary Scherzo and really fixes the general character of the symphony.

Ballet Suite from "Le Cid".....Massenet

Massenet's opera, "Le Cid," the story of which is based on the adventure of the national hero of Spain, was produced at the Grand Opera in Paris, November 30, 1885. It was a very successful work. While the action is founded on Racine's drama of the same name, Massenet followed the will of the French public and included a ballet in each of the four acts. The music for these ballets has been formed into an orchestral suite. While the various numbers are not built on actual Spanish melodies, they are largely imitative of the music of the different provinces of Spain. The first is the Castillane, typical of old Castile. Then comes the Aragonaise, which is a spirited, highly

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colored dance of Aragon. The Aubade is a charming morning serenade with an imitation of guitar and mandolin music. The Madrilene is the dance of Madrid, divided into two parts. The first is langorous and dreamy; the second animated and boisterous. The closing number is the Navarraise, reflecting that spirit of bragadoccio which has always been characteristic of the people of Navarre.

"Tannhauser," Introduction to Act III.....Wagner

Tannhauser's escape from the bower of Venus has brought him into a valley by the Wartburg. The knight hears a chorus of pilgrims going from the castle. Tannhauser is overcome and echoes the pious song. He is found absorbed in prayer by the Landgrave and his minstrel knights. At first Tannhauser resists their invitation, in his

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purpose of repentance, but yields at the thought of Elizabeth (niece of the Landgrave) and on the tidings of her love for him.

The second act is filled with the Tournament of Song, with its terrible crisis—Tannhauser's brutal praise of sensuous passion, his rescue from the knights by Elizabeth; his overwhelming remorse and his resolve to join the pilgrims in their journey to Rome.

The solemn introduction to the third act foreshadows less the struggle of the hero than his salvation. There is a pious feeling throughout, and sombre withal; strains of the Pilgrims' march mingle with other themes of the pilgrimage. But the main motto of this prelude that has perhaps been much overlooked, is the big chant blown anon by the full brass, later in diminishing volume, finally in treble harmony of muted violins. This chant is surely no other than a version of the phrase of ancient liturgy that Wagner used in Parsifal, as the motive of the Holy Grail, the symbol of holy aspiration. It is, of course, in Lohengrin that we find the legend of the Grail as central

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idea. But if we glance aside from externals to the play of elemental passions, we may see a counterpart of the Venusberg in Klingsor's castle. We have in both the temptation of the hero, resisted by the weapons of Faith and it is not difficult to find a likeness to Venus and her band of Sirens in Kundry and the Flower Maidens.

Serenade ..... **Moskowski**

This graceful and dainty composition was originally one of several piano compositions included in a collection carrying the early opus number of 15, and was one of the first compositions to attract attention to the pianist Moritz Moskowski as a composer. It is the type of music that all can understand and enjoy; once heard it is never forgotten. The orchestral transcription played today is by F. Rehfeld.

Humoresque ..... **Dvorak**

This popular composition was originally written for the pianoforte by Anton Dvorak, the Bohemian composer, who was born in 1841 and died in 1904. Otto Meyer, the Minneapolis violinist, tells

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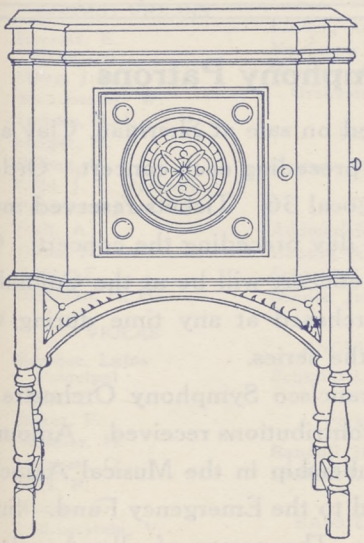
this story: "When I was in Prague I said to Dvorak, 'Why did you call your famous little work a Humoresque? No one who plays it humorously, as its title demands, plays it as he feels it.' The old composer replied, with a twinkle in his eye, 'My boy, that is where the joke comes in'."

This piece is the seventh of a set of eight "Humoresken" which was published in two books in 1894. Of these numbers that in G flat major has achieved wide popularity. Many arrangements have been made of this piece. One for small orchestra has been published by Adolph Schmid. Fabian Rehfeld, August Wilhelmj, E. Haddock, and Fritz Kreisler have brought out arrangements for violin. Leo Schrattenholz made one for violoncello and Edwin Lemare one for the organ.

March Slav ..... **Tschaikowsky**

Tschaikowsky's "March Slav" was the first, chronologically speaking, of his works in the march form. It was composed in 1876



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for a concert given at Moscow for the benefit of the soldiers wounded in the war between Turkey and Servia.

As to its principal thematic material the "March Slav" is based on South Russian or Servian folk-music. The principal theme of the march is founded on the Servian folk-song, "Come my dearest, why so sad this morning?" It is scored for two flutes, two piccolos, two oboes, two clarinets, two bassoons, four horns, two cornets, a piston, two trumpets, three trombones, tuba, kettledrums, bass drum, side drum, cymbals, gong and strings. Its principal theme is given out, after four introductory measures, by the violas and bassoons, later to be taken up by the violins and woodwind. A middle section appears in A flat major in the clarinets and bassoons (pizzicato in the basses). There is heard later fragments of the Russian national hymn, and a long organ point on F leads, through a crescendo, to a resumption of the main theme FF. in the full orchestra. A closing section sets forth a new idea in the clarinets (accompaniment given to violoncellos and basses pizzicato, and kettledrums) which is afterward combined with the Russian hymn vociferated by the trombones.

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in: Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Columbia Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time. The names of all subscribers will appear later. Invitations to the Members' Concerts given each year are apportioned on a basis of the amount subscribed.

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Alfred Hertz, Conductor

GRAND POPULAR CONCERT

EXPOSITION AUDITORIUM

January 7, 1922, 8:20 P. M.

Soloists { **Alice Gentle,** Mezzo-Soprano
Louis Persinger, Violinist
Kajetan Attl, Harpist

PROGRAMME

1. Overture, "The Merry Wives of Windsor" ..... Nicolai

2. In the Village from "Caucasian Sketches" ..... Ippolitow–Ivanow

3. Legende ..... Renie
   Harp Solo, KAJETAN ATTL (unaccompanied)

4. Vissi d'arte from "Tosca" ..... Puccini
   ALICE GENTLE

Intermission

5. Invitation to the Dance ..... Weber–Weingartner

6. Prelude ..... Bach

   Gavotte ..... Bach
   Violin Solo, LOUIS PERSINGER (unaccompanied)

7. Menuet ..... Beethoven

   Serenade a Mabel ..... Godard
   (Oboe obligato, C. ADDIMANDO)

   Liebesfreud (Love's Joy) ..... Kreisler

8. Habanera from "Carmen" ..... Bizet
   ALICE GENTLE

9. Blue Danube Waltz ..... Johann Strauss

(OVER)

TOMORROW AFTERNOON, 2:45 O'CLOCK

COLUMBIA THEATRE

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Overture, "The Russian Easter" ..... Rimsky–Korsakow
2. Concerto for Violoncello, C Major ..... d'Albert

WALTER V. FERNER

---

3. **Symphony No. 6 (Pathetique)** ..... **Tschaikowsky**

(By Special Request)

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Russian Grand Opera Company
(from Columbia Theatre)

Auspices of the Mayor's Committee
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Programme

I.

Fourth Symphony ..... Tschaikowsky
San Francisco Symphony Orchestra
Alfred Hertz, Conductor

II.

Scheherazade ..... Rimsky-Korsakoff
Ruth St. Denis and Symphony Orchestra

III.

Interlude from "Le Cid" ..... Massenet
San Francisco Symphony Orchestra

IV.

Navarraise from "Le Cid" ..... Massenet
Ruth St. Denis and Symphony Orchestra

Programme

V.

1. Aria from "Carmen".....Bizet
   Tina Bourskaya
   Soprano Russian Grand Opera Company

2. Aria from "Sadko".....Rimsky-Korsakoff
   Nicholas Karlash
   Basso Russian Grand Opera Company

3. Aria from "Boris Goudenov".....Moussorgsky
   Nicholas Karlash

4. Duet, "The Tsar's Bride"....Rimsky-Korsakoff
   Bourskaya and Karlash

VI.

Finale, "Marche Slav".....Tschaikowsky
San Francisco Symphony Orchestra
Alfred Hertz, Conductor

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of San Francisco

1921 1922

Alfred Hertz
Conductor

Programme

Seventh Pair

ANNOUNCEMENT

EIGHTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, February 3, 3:00 P. M.

Sunday, February 5, 2:45 P. M.

PROGRAMME

1. Prelude to "The Deluge".....Saint-Saens
   (Violin Obligato, Louis Persinger)
   Played in memory of Camille Saint-Saens,
   Died December 16, 1921

2. Serenade, Opus 7, for Wind Instruments..Richard Strauss

---

3. Symphony No. 1, D Major.....Mahler
   Adagio, Allegro ma non troppo
   Scherzo
   Andante sostenuto
   Allegro molto

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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330th and 331st Concerts

COLUMBIA THEATRE

Friday Afternoon, January 20th, 3:00 o'clock

Sunday Afternoon, January 22nd, 2:45 o'clock

Soloist: HAROLD BAUER, Pianist

PROGRAMME

1. Symphony No. 2, D Major.....Brahms
   - Allegro non troppo
   - Adagio non troppo
   - Allegretto gracioso
   - Allegro con spirito

Intermission

2. Concerto for Piano, A Minor.....Robert Schumann
   - Allegro affetuoso
   - Intermezzo—Allegro vivace

HAROLD BAUER

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3. Tone Poem, "Death and Transfiguration"..Richard Strauss

PAUL ALTHOUSE, Soloist,

First Concert, Young People's Symphony Concerts

Exposition Auditorium, Wednesday Afternoon, February 1st

NOTICE TO MEMBERS

Preliminary announcement is hereby made of the complimentary concert to be given for the members of the Musical Association in the Palm Court of the Palace Hotel, Thursday evening, February 9, 1922. Admission cards will be mailed to members in due course.

In the past numerous members of the Association have taken advantage of the opportunity to arrange dinner parties at the hotel on the evening of the concert. Therefore, this advance notice is given in order that all members may have ample opportunity for such arrangements.

ANNOUNCEMENT

SIXTH POPULAR CONCERT

Columbia Theatre

Sunday, January 29th, 2:45 P. M.

PROGRAMME

1. Overture, "Poet and Peasant" ..... Suppe
2. Variations on a Theme of Tschaikowsky ..... Arensky
3. Peer Gynt Suite, No. 1 ..... Grieg
   - Morning
   - Ase's Death
   - Anitra's Dance
   - In the Hall of the Mountain King

---

4. Dream Pantomime from "Hansel and Gretel" ..... Humperdinck

   (Played in memory of Engelbert Humperdinck, died September 28, 1921)

5. (a) Menuet ..... Boccherini
   (b) Prelude ..... Jarnefelt
   (c) Serenade ..... Pierne
6. Italian Caprice ..... Tschaikowsky

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Symphony No. 2, D Major.....Brahms

The symphonies of Brahms have certainly each a most distinctive character. Names are easily given; they are as quick to disappear. They undergo the same sort of test and wear as songs and proverbs. Neither of the names "Pathetic" or "Appassionata" that Hanslick offered for the third Brahms symphony, have taken hold. Hans Richter made an equally vain attempt when he called it the "Eroica." The name "Pastoral" that Hanslick suggested for the second symphony of Brahms, does seem to have met with more lasting response, as it has a better ground. And the truth of the name lies rather in a contrast with the other symphonies of Brahms than in its own intrinsic character. The word "Pastoral" suits the work in no tangible sense. There is no evidence of any corresponding intention of the composer. Indeed, heroic feeling abounds in the first and last movements, and the Adagio has the full depth of symphonic tradition. There is (compared with a sombre severity of the first symphony) a clear sense, at the outset, of simplicity, together with a certain primeval feeling. The main melody has a spontaneous flow, a lack of effort, a natural freshness that gives

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to the whole work a special serenity of mood. And yet an air of the heroic is somehow present from the beginning. It is in the conjunction, some might say in the balance, of these two elements that lies the temper of the symphony.

Another paradox strikes us at the beginning. With all the perfect simplicity of the theme, entering as if in mere prelude, the first three notes have a striking relation to the themes throughout the work. In a curious way, like some mystic motto, is reappears in all guises, until we wonder whether this is a symphony in three notes. Throughout the cadence of the main melody we meet it. In the long-drawn-out chords we cannot escape it magnified. The first three notes of the second melody are but a quicker pace of the same figure; for at its close the original tempo appears clearly. Now it seems to come thick and fast. Even the nervous phrase which leads the stirring march is but a shorter form of those first three notes. One of the best instances in all music of a rhythmic transformation of a tune is the entrance, at the close of the movement, of the main theme with a new swing of berceuse.

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Like many of Brahms' shorter lyrics, the Adagio has the strong sense (in both melodies) of anxious questioning, answered by soothing cadence. It is in the second half of the melody that we find the most grateful charm. And here, it may be confidently said, Brahms has not followed in the steps of Beethoven.

In the third movement there is much of the Hungarian lightness that one traces through a Liszt and a Schubert even to Haydn. Not least of the touches is the quick change from the dainty waltz melody of the beginning to the tripping dance in even time. It is, to be sure, a kind of masquerading of the first tune. Yet on returning the first has a new delicate pathos. A rough bit of barbaric play interrupts in reckless Presto before a final verse of the German dance.

In the first melody of the Finale are surely those first notes of the symphony. Everywhere, in all kinds of garb, is the basic melody. The answer of the first melody is in a certain ancient humor, sung in rough unison of high and low voices. In the later return of themes there is a new touch of comedy in the inverted disguise of this same answering phrase. A final instance of the close kinship of themes is a Tranquillo episode. With a new, slower swing, and a sense of quiet retreat, it is, after all, a melody in the original motto itself, pure and simple. The end comes in a tumultuous ringing of a characteristic phrase of the second melody.

Concerto for Piano, A Minor.....Robert Schumann

Only one concerto for piano was written by Schumann, though he undoubtedly made several other attempts in that direction. The A Minor concerto was originally intended as a fantasie of which the

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first movement was in full scope. This was finished by Schumann at Leipsic in 1841 and in August of that year the composer's wife, Clara Schumann, played it at a rehearsal at the Gewandhaus in that city. Schumann had difficulty in disposing of it in that form and later on determined to extend its scope and elaborate it into a concerto. This was accomplished in 1845, and an entry in the diary of Clara Schumann indicates that the work was finished on July 31, 1845.

The concerto, which has since come to be recognized as one of the most beautiful in piano literature, was given its first performance by Clara Schumann on December 4, 1845, in Dresden. Ferdinand Hiller, to whom the work is dedicated, conducted. In the following year Mme. Schumann played it at the Gewandhaus in Leipsic, under Mendelssohn. Before long it won great recognition and is now a prime favorite with pianists.

The first movement is practically built upon two themes. The first of these appears, after a display of chords by the solo instrument,

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Reserve and Contingent Funds	2,650,000.00
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in the winds and then in the piano. The second makes its first appearance in the flutes, clarinets and bassoons and then in the solo instrument. This material is developed extensively, the cadenza coming immediately before the coda, which is built on the first theme.

The second movement, the Intermezzo, is one of those genuine Schumann episodes, a charming dialogue between solo instrument and orchestra. A theme by the 'cellos appears later on and the movement leads without pause to the third. The syncopated rhythm of this portion of the work gave the orchestra no little difficulty in the first performances. A vigorous element permeates this section of the concerto and a brilliant coda leads to an effective close.

Tone Poem, "Death and Transfiguration".....Richard Strauss

This, the third of a series of tone-poems contributed by Strauss to the literature of symphonic art, was written in 1889 and produced for the first time in June of the following year. The score is prefaced by a poem, the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward; but as Ritter was an intimate friend

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of the composer and, indeed, we have it from Strauss himself, the inspirer of his later style, it may be believed that the composer of "Death and Transfiguration" communicated the general programmatic basis of the work to Ritter who merely worked out the story of the piece in verse. The following is a paraphrase of the poem made by W. F. Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death! What frightful wrestling! Neither bears off the victory, and all is silent once more.

Sunk back, tired of battle, sleepless as in fever-frenzy, the sick

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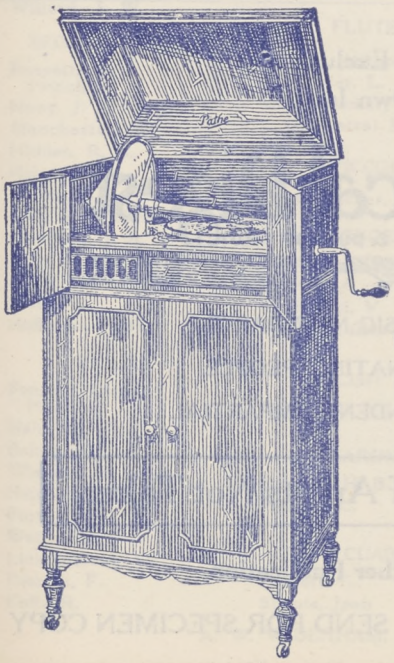
man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence. Then the youth's saucier play, exerting and trying his strength, till he ripens to the man's fight, and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. That he has ever sought with his heart's deepest yearning he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him that



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which he yearningly sought for here; deliverance from the world, transfiguration of the world."

With the aid of this paraphrase of Ritter's verse it is easy to follow the successive pictures which Strauss has presented in his music, the sick man lying weak and worn with his struggle with death, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the Enemy who always wins; the respite, the vision of the life that has been and is nearly done, with its stages of childhood and youth and the stress and storm of manhood; the final struggle with Death, and the awful moment of release. And the final scene, the Transfiguration, is made evident, too, in the exalted character of Strauss' picturing, the gleaming harps, the majestic sonority of the brass.

Strauss has employed a large orchestra to express his poem in sound. The score calls for three flutes, two oboes, and an English horn, two clarinets and a bass clarinet, two bassoons and a double bassoon, four horns, three trumpets, three trombones and tuba, three kettledrums, a gong, two harps and strings.

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1921 1922

Alfred Hertz
Conductor

Programme

Sixth Popular

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EIGHTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, February 3, 3:00 P. M.

Sunday, February 5, 2:45 P. M.

PROGRAMME

1. Prelude to "The Deluge".....Saint-Saens
   (Violin Obligato, Louis Persinger)
   Played in memory of Camille Saint-Saens,
   Died December 16, 1921

2. Serenade, Opus 7, for Wind Instruments..Richard Strauss

---

3. Symphony No. 1, D Major.....Mahler
   Adagio, Allegro ma non troppo
   Scherzo
   Andante sostenuto
   Allegro molto

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1921—Season—1922

SIXTH POPULAR CONCERT

332nd Concert

COLUMBIA THEATRE

Sunday Afternoon, January 29th, 2:45 o'clock

PROGRAMME

1. Overture, "Poet and Peasant" ..... Suppe
2. Variations on a Theme of Tschaikowsky ..... Arensky
   For String Orchestra
3. Peer Gynt Suite, No. 1 ..... Grieg
   Morning
   Ase's Death
   Anitra's Dance
   In the Hall of the Mountain King

Intermission

4. Dream Pantomime from "Hansel and Gretel" ..... Humperdinck
   (Played in memory of Engelbert Humperdinck, died September 28, 1921)
5. (a) Menuet ..... Boccherini
   (b) Prelude ..... Jarnefelt
   (c) Serenade ..... Pierne
6. Italian Caprice ..... Tschaikowsky

First Concert, Young People's Symphony Concerts
Exposition Auditorium, Next Wednesday Afternoon
PAUL ALTHOUSE, Soloist

NOTICE TO MEMBERS

Preliminary announcement is hereby made of the complimentary concert to be given for the members of the Musical Association in the Palm Court of the Palace Hotel, Thursday evening, February 9, 1922. Admission cards will be mailed to members in due course.

In the past numerous members of the Association have taken advantage of the opportunity to arrange dinner parties at the hotel on the evening of the concert. Therefore, this advance notice is given in order that all members may have ample opportunity for such arrangements.

ANNOUNCEMENT

SEVENTH POPULAR CONCERT

Columbia Theatre

Sunday, February 12th, 2:45 P. M.

PROGRAMME

1. Military March ..... Schubert
2. Prelude to "The Afternoon of a Faun" ..... Debussy
3. Carmen Suite ..... Bizet
4. Grand Pas des Fiancées from the Ballet "Ruses d'Amour" ..... Glazounow
   (Violin obligato, Louis Persinger)
   ('Cello obligato, W. V. Ferner)

---

5. Scheherezade ..... Rimsky–Korsakow
   The Sea and Sindbad's Ship
   The Narrative of the Calendar Prince
   The Young Prince and the Young Princess
   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

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PROGRAMME NOTES

Overture, "Poet and Peasant".....**Suppe**

Franz von Suppe (1820-1895) was of Belgian descent though his family had lived for two generations in Italy. Suppe, who spent most of his life in Vienna, was a prolific writer of light operas, musical farces, comediettas and overtures, though he is also credited with two grand operas and a symphony. The present generation knows him best for his overtures, of which "Poet and Peasant" is the most familiar and popular. The older generation in this country also knew him through his light operas, "Boccaccio" and "Fatinitza." The overture played today will long hold its place in the public's favor because of its simple, spontaneous melodies and effective orchestration.

Variations on a Theme of Tschaikowsky.....**Arensky**
.....**For String Orchestra**

Dedicated to the memory of Tschaikowsky these variations, that first appeared in a quartet for strings, are built on a theme taken from the latter's opus 54, No. 5. They are seven in number, with an added coda; in the main they alternate between Allegro and Andante.

In the first variation the main motive is led in successive entering

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voices from the native minor by a moving turn of major; but the original concluding melody is maintained, returning to the minor. The second has the melody in violas and higher 'cellos with a rapid obligato in sixths, mainly in higher violins. In the third the theme moves with serene charm in the major of the tonic key. The fourth in a rapid rush of picking strings, abandons the full melody for a fantasy on the two main motives. In the fifth, perhaps the loveliest and most subtly designed, we may hear the theme in long-drawn notes of the 'cellos and basses, while a separate skein of melody is woven of a faster figure in the higher voices. In the middle the latter is reversed; where the basic theme rises, the upper figure descends. The next variant hides the themal lines beneath a rush of arpeggic and tremolo motion, though in the middle the violas sing the clear melody to quieter accompaniment. In the seventh all the voices are muted but the basses, which play pizzicato almost throughout. To a persistent phrase of the violas (that sounds as if it harked to a passage in a quartet of Tschaikowsky) surging through changing shades of harmony, sings a melody of first violins. All new it seems till we discover in it the precise reverse of the original theme. The Coda begins the theme

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in harmonicas and closes with a tender reiteration of the first theme played by four solo instruments.

Peer Gynt Suite, No. 1.....**Grieg**

The character of Peer Gynt is taken from a Norwegian folk-legend. He is a sort of Norsk Faust, a man destined to be lured on to destruction by his over-wealth of imagination unless he be saved by a woman. In the play Peer Gynt is a peasant boy whose parents had once seen better days; but the father is dead, and the mother and son are now living in extreme poverty. The boy's head teems with ideas and he forms many grand plans for the future. He makes his mother his confidante and she, though not blind to the fantastic wildness of his ways and schemes, cannot help believing in him. His youthful arrogance is unbounded. He goes to a wedding and carries off the young bride to the mountains, where he afterwards deserts her. Roaming about through the night he meets a party of frolicsome dairy-maids. At last he finds refuge in the halls of the king of Dovre Mountains; here he falls in love with the king's daughter, but is expelled from the palace upon his love being discovered. Returning home again he finds his mother, Ase, on her deathbed. After her death he sails for foreign lands, stays away for many years, and at length lands upon the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, daughter of a Bedouin chieftain, and falls in love with her; but his love is only shortlived, and Anitra, discovering that her hold upon him grows weaker, soon leaves him. He dreams of Solveig, his first love, the bride whom he abandoned in the Norway mountains. He goes back to his northern home, finds Solveig faithfully waiting for him, and dies in her arms.

A composition so well known as this one has been for many a year calls for no detailed explanation. In the first movement no great

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stretch of imagination is necessary to follow the daylight as it grows from the first timid, twinkling rays of the dawn up to the bursting into full view of the glorious, golden orb in all its splendor. Nor is one at any loss to discern in the second movement the picture which the composer has drawn—the lonely, forsaken old mother dying in solitude, with many a moan of distress and many a lament for her harum-scarum boy. In the third movement one sees plainly the lithe, supple form of Anitra as she moves through the graceful and fascinating figures of the dance. The last movement pictures the scene in the hall of the mountain king, with the imps in full cry after Peer Gynt.

Dream Pantomime from "Hansel and Gretel".....Humperdinck

"Hansel and Gretel," a fairy play in three acts—the music by Engelbert Humperdinck and the text (after one of Grimm's tales) by

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his sister, Adelheid de Wette—was produced on December 23, 1893, at the Court Theatre in Weimar under the direction of Richard Strauss. It was received with great favor, developing quickly into one of the greatest musical successes of recent years and its popularity spread throughout Europe.

Two peasant children, Hansel and Gretel, are sent to the woods for strawberries and get lost. The sand-man finds the babes and sings them to sleep while angels and fairies watch over them. They are awakened by the dew man just as the mist clears away, revealing the house of a witch. The children approach cautiously and begin to nibble at the gingerbread fence when the witch comes out and casts a spell over them. She makes a good fire in the stove for the purpose of roasting them and in her joy rides wildly around the room on a broom stick. When she opens the oven to see if it is hot enough to cook Hansel she herself is pushed in by Gretel. The children dance around the room wild with joy and prepare to eat their fill of the good things stored in the witch's house. After the death of the

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witch the gingerbread children come to life and thank Hansel and Gretel for releasing them from the spell. Then the father and mother of the children arrive to take them home.

The piece played today occurs in the second act when the frightened and lost children go to sleep in the woods.

Menuet ..... **Boccherini**

Boccherini is a unique figure among the many Italian composers of his time, in that he devoted himself almost wholly to instrumental music instead of to the opera, which latter always has been the particular ideal of his nation. A single opera (or melodrama) is all that he wrote for the stage; but in the field of instrumental composition his productivity was immense, as is evidenced by his 54 trios, 91 quartets and 125 quintets for strings with flute or oboe; 16 sextets, 2 octets, violin sonatas and duos, 20 symphonies, an orchestral suite, and a concerto for violoncello. He also left a number of sacred compositions, among which are to be mentioned a mass, a "Stabat Mater," a Christmas cantata and some motets.

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The "Menuet" is a piece of music in dance rhythm and of French origin. The name is derived from the French "menu" (small) and refers to the short steps of the dance.

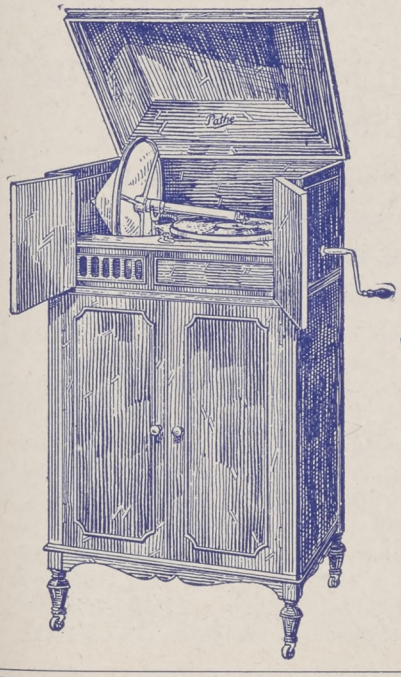
Prelude ..... **Jarnefelt**

The Prelude, which is dedicated to Mme. Sonja Wahl, is scored for the following small orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, glockenspiel, triangle, cymbals and strings.

It unconsciously reminds one of a crowd of boys playing "follow the leader" as one instrument after the other enters with the playful main theme, stopping for a brief moment to catch their breath and then again resuming their play.

Serenade ..... **Pierne**

Gabriele Pierne studied at the Paris Conservatory, winning the first medal for solfege in 1874; the first prize for piano in 1879. He has made many important contributions to music. His "Serenade" is much the same type of music as the one written by Moskowski; very



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dainty in construction and full of melody and rhythm. It is written for muted strings.

Italian Caprice ..... **Tschaikowsky**

The Italian Caprice was written in the period in which Tschaikowsky sojourned in Italy in 1880. He worked at the sketches of it in Rome in February, and, living at the Hotel Constanzi, next door to the barracks of the Royal Cuirassiers, Tschaikowsky introduced in the Caprice the bugle call which he heard every evening from the barracks yard. It would seem that his first title for the work was "Italian Fantasia." "I am working at the sketch of an 'Italian Fantasia' based upon folksongs," he wrote to Nadeshda von Meck, "and, thanks to the charming themes, some of which I have taken from collections and some of which I have heard in the streets, the work will be effective." The orchestration of the Caprice was not finished when Tschaikowsky returned to Russia, and he completed it at Kamenka in the summer.

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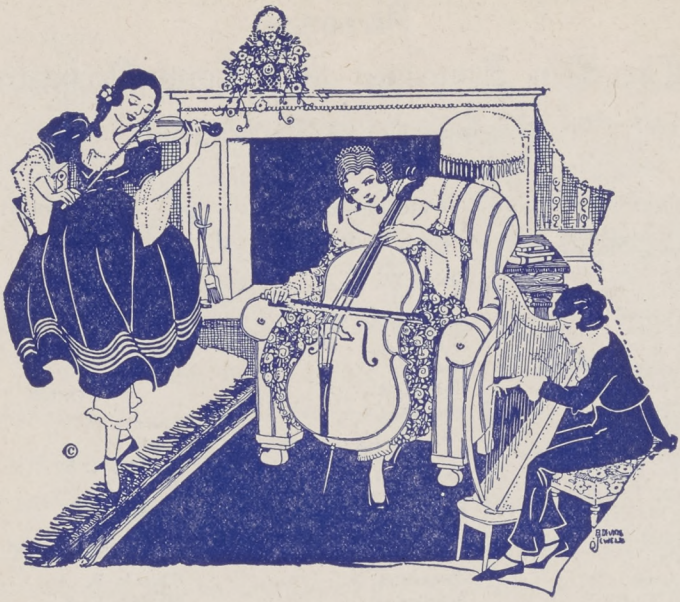

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1921 1922

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Programme

Eighth Pair

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NINTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, February 17, 3:00 P. M.

Sunday, February 19, 2:45 P. M.

PROGRAMME

1. Symphony, B Flat.....Chausson
   Lento—Allegro vivo
   Molto lento
   Animato—Molto animato

2. Tone Poem, "Samson".....Rubin Goldmark
   (First time in San Francisco)

3. Overture—Fantasy, "Romeo and Juliet"....Tschaikowsky

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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1921—Season—1922

EIGHTH PAIR SYMPHONY CONCERTS

334th, 335th Concerts

COLUMBIA THEATRE

Friday Afternoon, February 3rd, 3:00 o'clock

Sunday Afternoon, February 5th, 2:45 o'clock

PROGRAMME

1. Prelude to "The Deluge".....Saint-Saens
   (Violin obligato, Louis Persinger)
   Played in memory of Camille Saint-Saens
   Died December 16, 1921

2. Serenade for Wind Instruments, Op. 7.....Richard Strauss

Intermission

3. Symphony No. 1, D Major.....Mahler
   Adagio, Allegro ma non troppo
   Scherzo
   Andante sostenuto—
   Allegro molto

Second Concert, Young People's Symphony Concerts,
Exposition Auditorium, Thursday Afternoon, February 23
MYRA HESS, Soloist

ANNOUNCEMENT

SEVENTH POPULAR CONCERT

Columbia Theatre

Sunday, February 12th, 2:45 P. M.

PROGRAMME

1. Military March ..... Schubert
2. Prelude to "The Afternoon of a Faun" ..... Debussy
3. Carmen Suite ..... Bizet
4. Grand Pas des Fiancées from the Ballet
   "Ruses d'Amour" ..... Glazounow
   (Violin obligato, Louis Persinger)
   ('Cello obligato, W. V. Ferner)

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5. Scheherezade ..... Rimsky–Korsakow
   The Sea and Sindbad's Ship
   The Narrative of the Calendar Prince
   The Young Prince and the Young Princess
   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Prelude to "The Deluge".....**Saint-Saens**

Camille Saint-Saens was born October 9, 1835, and died December 16, 1921. He began the study of the piano at the age of two and a half years, entered the Conservatoire in 1848 and in 1858 was appointed organist of La Madeleine, the most fashionable parish in France. This position he filled with distinction until 1877, establishing a world-wide reputation as one of the greatest of organ virtuosi and masters of improvisation. Saint-Saens visited the United States for the first time in 1906 and his second visit in 1915 was made as representative of the French Government at the Panama-Pacific International Exposition in San Francisco. For this occasion he wrote a new orchestral work, "Hail California," the first performance of which he conducted in Festival Hall at the Exposition on June 19th.

The prelude to "The Deluge," with the solo violin part, is one of Saint-Saens' most popular works. It is the prelude to his biblical cantata, "The Deluge," which was composed in 1876 and is based upon

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the biblical narration of the Flood. It is a short expressive movement in the free form for the string orchestra—a slow introductory passage, leading to a quasi-fugal treatment of a sustained subject given out by the violas, following which the solo violin introduces a melodious obligato which holds the foreground to the end.

Serenade for Wind Instruments, Opus 7.....Richard Strauss

Before the nineteenth century, one of the principal types of instrumental music was the serenade which was developed in two different lines. The classic serenade has a long series of numbers with marches and minuets, often treated with consummate art. Mozart first discovered the expressive power of the clarinet for the characteristic humor of this form, and Beethoven gave it a strong sanction in his famous septet, which became the favorite of all this kind of music. It stands out as the reminding instance—most popular, however, it may be, in arrangement for the piano. And so we are led to wonder whether the piano has been a cause in the receding of other forms of chamber music.

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The second kind of serenade was a simple piece, though not less serious, for wind instruments, all in a single movement of flowing song and smooth harmonies. Of this the Strauss Serenade is a highly finished kind of type. It may be regarded as an idealization of the old band "piece" written for open-air performance. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, and contra bassoon.

As the title is sufficient to furnish an understanding of the musical contents and purpose of this work, it suffices to say that it is in E flat major, Andante and 2-4 time; with numerous solo passages for and ingenious combinations of the various instruments. The thematic material is melodious and attractive, and is worked up in a polyphonic manner, both characteristic of this composer and pleasing to the listener.

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Symphony No. 1, D Major.....Mahler

Mahler's first symphony was finished in 1888 and performed for the first time at a Philharmonic concert at Budapest under the composer's direction, November 20, 1889. On that occasion it was characterized as a "Symphonic Poem in two parts." There was a production of the work at Weimar, June 3, 1894, and upon that occasion the symphony was known as the "Titan," after the romance of that name by Jean Paul Richter. The program bore a motto for the first part which read: "From the Days of Youth," and the second part was entitled "Commedia umana." The different movements of the symphony were thus described:

"1. Spring and no end. The Introduction portrays the awakening of nature at early morning. II. Mosaic. III Under full sail. IV. The hunter's funeral procession; a dead march in the

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manner of Callot. The composer found the exterior sources of inspiration in the burlesque picture of the hunter's funeral procession in an old fairy book. The beasts of the forest escort the coffin of the dead forester to the grave; hares bear the banneret, and a band of Bohemian musicians, accompanied by cats, toads, crows, deer, foxes and other four-legged and feathered animals of the woods, conduct the procession in farcical postures. This movement, conceived as the expression of a now ironically jovial and now ghastly meditative mood, is followed immediately by Dal' inferno (allegro furioso) as the sudden outbreak of doubt from a deeply wounded heart."

The main movement is preceded by an Introduction, whose material is also employed in the course of the main movement itself. It opens with long-held A's in the strings, with sustained descending notes in fourths in the wood-wind and later softly uttered fanfares in the clarinets and trumpets successively. According to the program of the performance of the symphony at Hamburg and Weimar in 1894, this introduction is intended to represent the "Awakening of Nature

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at Early Dawn." After there have been heard notes of the cuckoo (in the clarinet) and further fanfares of the trumpets, sounding as if from afar, a sinuous, ascending passage for the violoncellos and part of the double basses leads without pause into the main movement. The principal subject of this is given out by the violoncellos and double basses, and later by the horns over a double organ-point in the lower strings. A climax is attained, dies down to a pianissimo, and the material of the Introduction reappears in modified form. Following this, a new section brings forward a theme in the horns which is immediately followed by a continuing theme in the violoncellos, of which considerable use is made later. Development is now given to previous material, especially to the principal theme whose first two notes are used as imitations of the cuckoo's song. There follows a long crescendo which leads to a sonorous section in which the fanfares of the Introduction are reheard. The principal subject is now given recapitulation in abbreviated form and with suggestions of other themes mingled with it. The movement ends in humorous mood.

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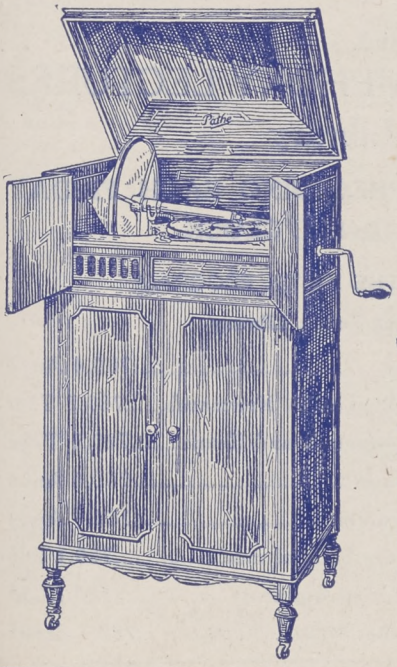
The whole first part of the second movement is built on a theme given out by the wood-wind after eight introductory measures have been heard in the strings. The subject of the Trio begins in the first violins. This is a continuing section in G major given to the violins and violoncellos; a change of key to A major and the theme of the first part returns.

The third movement is the dead march in the manner of Callot to which reference has been made. It opens with two introductory measures for muffled kettle drums, after which a double bass gives out the subject. The oboe takes up the theme and after it the tuba and the clarinet. When the latter instrument is playing the third measure of the theme, the oboe enters with a counter melody, almost ironic in character. The subject is now given out as a canon between the flutes and the English horn and clarinets. There is a ritardando and following it the two oboes announce a new theme, against which the trumpets set forth a counter subject. Six measures later there is a passage in which the bass drum and cymbals play a part, the strings performing with the sticks of their bows on the strings. The key changes to G major and a theme of folksong character is given out by



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the first violins. There is a short pause and the principal subject returns, being treated canonically as before. With this and with material that also had been heard before, the movement comes to an end, leading, after a short pause, into the finale.

The fourth movement opens wildly in the full orchestra. A marked motive that occurs in the brass already had been foreshadowed in the opening movement of the symphony. The main movement begins with a subject which has also been heard in the first movement. This theme is worked over at some length; the music grows ever wilder, eventually calms down and leads to a new section whose theme is announced by the first violins. Over a long organ point on D flat, there is heard part of the material of the Introduction to the first movement. The mood again becomes stormy and the Development sets in. A great climax is attained and the brass are heard in triumphant proclamation of material partly based on matter belonging to the finale and partly to the introduction to the opening movement. A long crescendo leads to a climax and to a resumption of the fanfare theme in the brass and wood-wind. There is a triumphal section at the end.

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Conductor

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Columbia Theatre

Friday, February 17, 3:00 P. M.

Sunday, February 19, 2:45 P. M.

PROGRAMME

1. Symphony, B Flat.....Chausson
   Lento—Allegro vivo
   Molto lento
   Animato—Molto animato

2. Tone Poem, "Samson".....Rubin Goldmark
   (First time in San Francisco)

3. Overture—Fantasy, "Romeo and Juliet"....Tschaikowsky

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COLUMBIA THEATRE

Sunday Afternoon, February 12th, 2:45 o'clock

PROGRAMME

1. Military March ..... Schubert
2. Prelude to "The Afternoon of a Faun" ..... Debussy
3. Carmen Suite ..... Bizet
4. Grand Pas des Fiances from the ballet
   "Ruses d'Amour" ..... Glazounow
   (Violin obligato, Louis Persinger)
   ('Cello obligato, Walter V. Ferner)

Intermission

5. Symphonic Suite, "Scheherazade" ..... Rimsky-Korsakow
   The Sea and Sindbad's Ship.
   The Narrative of the Calendar Prince.
   The Young Prince and the Young Princess.
   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

Second Concert, Young People's Symphony Concerts, Exposition Auditorium, Thursday Afternoon, February 23
MYRA HESS, Soloist

ANNOUNCEMENT

EIGHTH POPULAR CONCERT

Columbia Theatre

Sunday, February 26th, 2:45 P. M.

PROGRAMME

1. Overture, "Rienzi" ..... Wagner
2. Largo from "New World" Symphony ..... Dvorak
3. Ballet Music from "Faust" ..... Gounod

---

4. Intermezzo and Barcarolle
   from "The Tales of Hoffmann" ..... Offenbach
5. (a) Valse Lente from "Sylvia" ..... Delibes
   (b) Pizzicato from "Sylvia" ..... Delibes
6. (a) Spring Song ..... Mendelssohn
   (b) Spinning Song ..... Mendelssohn
7. Rhapsody, "Espana" ..... Chabrier

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PROGRAMME NOTES

Military March ..... **Schubert**

In none of Schubert's' lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made, it originally having been written for piano (four hands). The arrangement played today is by the late Leopold Damrosch.

Prelude to "The Afternoon of a Faun" ..... **Debussy**

Debussy is one of the most interesting and original of modern composers. His most famous orchestral work is the prelude "L-Apres-midi d'un Faun" ("The Afternoon of a Faun"). It was composed in 1892 and first played at a concert of the Societe Nationale in Paris, December 23, 1894. It is based on an eclogue of Stephen Mallarme, and is dedicated to Raymond Bonheur.

In writing of this composition Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears;

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desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed; the oboe enters, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Debussy has named his setting for this eclogue a "prelude symphonique." It is therefore hardly to be considered as program music, except in the sense of suggesting some of the main features of the poem. The ascending and descending introductory bars given out by an unaccompanied flute convey an idea of pastoral charm, while the whole scoring of the composition is of cobweb delicacy.

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Carmen Suite ..... **Bizet**

Georges Bizet, whose "Carmen" is a landmark in the history of opera, was perhaps the most distinctly original of modern French writers. This gifted French composer was unfortunately stricken down practically on the eve of what would, without doubt, have been an exceptionally brilliant career. Bizet's chief characteristic was what is known as "local color," of which the "Carmen Suite," as well as the opera of the same name, has its full share.

The music of "Carmen" is suffused in the warm tones of the south, and these tones are not confined to special numbers. The opera was first produced at the Opera Comique, in Paris, March 3, 1875.

Grand Pas des Fiances from the Ballet "Ruses d'Amour"....Glazounow

Glazounow has contributed four ballets to the stage of Petrograd where the higher aspects of the art of dancing are still regarded with respect. "Ruses d'Amour" is the second of the series, the other works of its class being "Raymonda," "The Seasons" and "The Temptation of Damis."

Glazounow wrote the work in 1898 at Petrograd, and it was published in 1900. The story of the ballet is concerned with the simple deceit of the young Duchess Isabelle, who having been betrothed to a young nobleman of elegant manners but no fortune, resolves, since they have not yet met, to discover whether he wishes to marry her for her own sake or for her money. She changes clothes and personalities with the maid, Marinette, who is no model of grace-

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ful bearing; but when the young man arrives he is smitten with the beauty of the maid, who is, of course, the Duchess.

The orchestra suite is in five movements, the Grand Pas des Fiances being the fourth. A solo violin and violoncello play important parts in this movement, the main body of which is preceded by a short introduction. The solo violoncello commences the piece with a melody of expressive character, this being responded to by the solo violin. Succeeding this division of the movement there is heard a new section. The solo instruments resume their dialogue in a third part.

Symphonic Suite, "Scheherazade," Opus 35.....Rimsky-Korsakow

Prefixed to the score is a "program" in Russian and French:

"The Sultan Schahriar, convinced of the infidelity of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by entertaining him with the stories

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which she told him during a thousand and one nights. Overcome by curiosity, the Sultan put off from day to day the death of his wife, and at last entirely renounced his bloody vow. Many wonders were told to Schahriar by the Sultana Scheherazade. For the stories the Sultana borrowed the verses of poets and the words of popular romances, and she fitted the tales and adventures one within the other."

In his book on Rimsky-Korsakow, Montague Nathan writes as follows:

"Coming to 'Scheherazade,' we are vouchsafed a definite indication of Rimsky-Korsakow's attitude towards the programatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives, and in order to dispel any illusion to the contrary he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Scheherazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently dis-

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carded) his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

I. The opening motive, in big, broad rhythm, is clearly the sea. Some have called it the Sindbad motive. But in essence these are not very different. The sea is here the very feeling and type of adventure —nay, adventure itself. It is a necessary part of fairy stories. Here it begins and ends with its rocking theme, ever moving onward. It comes in the story of the Prince Calendar. The second of the main phrases is evidently the motive of the fairy tale itself, the feeling of "once upon a time," the idea of the story, that leads us to the events themselves. It is a mere strumming of chords of the harp, with a vague line, lacking rhythm, as a musical prose. For rhythm is the type of event, of happenings, of the adventure itself. So the formless phrase is the introduction, the narrator, in an Oriental dress as Scheherazade.

II. In the tale of the Prince Calendar, Scheherazade, of course, begins the story, as usual. But the main thread is in itself another

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interwoven tale, with a solo in the bassoon, later in violins. There is most of happenings here. A very strident phrase that plays in the brass, first molto, then Allegro molto, may be some hobgoblin, or rather an evil jinn, that holds the princess captive and wrecks the hero's vessel. The sea, too, plays a tempestuous part at the same time with the impish mischief of the jinn.

III. The third number is the idyll—both of the stories and of the music. Here we are nearest to a touch of sentiment,—apart from the mere drama of haps and mishaps. But there are all kinds of special events. There is no prelude of the narrator. The idyll begins straightway, Andantino quasi allegretto, winds through all kinds of scenes and storms, then sings again dolce e cantabile. Here, at last, the Scheherazade phrase is heard on the violin solo, to chords of the harp; but presently it is lost in the concluding strains of the love story.

IV. The last number begins with the motive of the sea, like the first, again followed by the phrase of the story-teller. The sea returns in full force, and likewise the vague motive of the story in a cadenza of violin solo. Then Vivo comes the dance, the pomp and gaiety of

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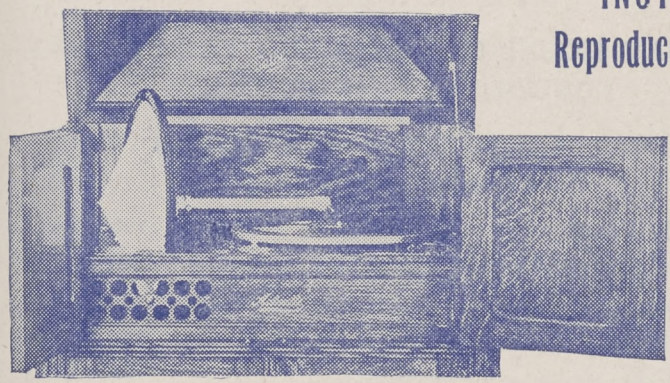
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the festival, with tripping tambourine and strings and the song first in the flutes. Presently a reminder of the sea intrudes in lower wood and strings. But other familiar figures flit by,—the evil jinn and the love-idyll. Indeed, the latter has a full verse,—in the midst of the carnival.

Right out of the festival, rather in full festival array, we seem to plunge into the broad movement of the surging sea, straight on to the fateful event. There are no sighs and tears. Placidly the waves play softly about. And dolce e capriccioso the siren Scheherazade once more reappears to conclude the tale.

Scheherazade was employed as the music for a ballet, produced at the Opera, Paris, in 1910, under the direction of Diaghilew. The story was adapted by Bakst and the dances arranged by Michel Fokine. The production evoked admiration, but Mme. Rimsky-Korsakow addressed an angry protest to the press. The ballet was performed by the Diaghilew company in San Francisco in 1916. A version had previously been presented by Miss Gertrude Hoffmann and her company in 1912.

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Alfred Hertz
Conductor

Programme

Ninth Pair

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Columbia Theatre

Friday, March 3, 3:00 P. M.

Sunday, March 5, 2:45 P. M.

Soloist: LOUIS PERSINGER, Violinist

PROGRAMME

---

1. Symphony, E flat Major.....Mozart
   - Adagio—Allegro
   - Andante con moto
   - Menuetto, Allegro
   - Finale, Allegro

---

2. "Sargasso," A Symphonic Poem.....Edward F. Schneider
   (First performance)
3. Symphonie Espagnole, for Violin and Orchestra.....Lalo
   - Allegro non troppo
   - Andante
   - Rondo

   LOUIS PERSINGER

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Founded December 20, 1909 — Incorporated February 3, 1910

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1921—Season—1922

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338th, 339th Concerts

COLUMBIA THEATRE

Friday Afternoon, February 17th, 3:00 o'clock

Sunday Afternoon, February 19th, 2:45 o'clock

PROGRAMME

1. Symphony in B flat.....Chausson

   Lento—Allegro vivo

   Molto lento

   Animato—Molto animato

Intermission

2. Tone Poem, "Samson".....Rubin Goldmark
   (First time in San Francisco)
3. Overture—Fantasy, "Romeo and Juliet"....Tschaikowsky

Second Concert, Young People's Symphony Concerts, Exposition Auditorium, Thursday Afternoon, February 23

MYRA HESS, Soloist

ANNOUNCEMENT

EIGHTH POPULAR CONCERT

Columbia Theatre

Sunday, February 26th, 2:45 P. M.

PROGRAMME

1. Overture, "Rienzi" ..... Wagner
2. Largo from "New World" Symphony ..... Dvorak
3. Ballet Music from "Faust" ..... Gounod

---

4. Intermezzo and Barcarolle from "The Tales of Hoffmann" ..... Offenbach
5. (a) Valse Lente from "Sylvia" ..... Delibes
   (b) Pizzicato from "Sylvia" ..... Delibes
6. (a) Spring Song ..... Mendelssohn
   (b) Spinning Song ..... Mendelssohn
7. Rhapsody, "Espana" ..... Chabrier

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PROGRAMME NOTES

Symphony in B flat, Opus 20.....Chausson

Among the pupils who gathered about Cesar Franck and formed, under his tutelage and influence, what is generally known as the modern French school, Ernest Chausson was one of the most promising. He had come to the Conservatoire in Paris as a young man and began the study of composition with Massenet, but it was not long before he was won by the character and style of Cesar Franck and became a member of that intrepid band of young men who afterwards accomplished so much for the musical art of France. Chausson was a very talented composer, and, in the estimation of Franck, the one among his pupils who wrote as much with his heart as with his brain. In a certain degree the melodic fluency which he gained during his study with Massenet remained with him in later years.

Very much like the Cesar Franck symphony, Chausson built his work in three movements and also makes use of the plan of using material from the first movement again in the last, thus binding the work together.

The symphony opens with a slow introduction, the lower strings, clarinet, bassoons and French horn immediately giving forth the

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theme. This theme is used as the basis of the introduction and also reappears toward the end of the last movement. From it is also derived a second idea, played by the violins. This material is briefly developed when, with an upward rush in the strings, the movement proper is ushered in. The principal theme is first stated by the bassoon and French horn. It enters quietly and lightly. The oboe repeats this a short time after and there then appears in the woodwinds an ascending and descending staccato phrase of which considerable use is made in the course of the movement. As the movement proceeds it gains in orchestral exuberance until the warm statement of the theme is presented by the entire orchestra with the melody in the first violins. In full swing, allegro molto, the theme proceeds, with arpeggios in the two harps, until the second theme of the movement is reached. The first part is contained in the woods and then the celli enter with a theme. Considerable use is also made of this, the violins shortly after repeating it in the upper registers, to the accompaniment of the harp. The development section then begins with the principal theme announced in the oboe, followed shortly after by the staccato figure in the woods. The second theme also enters and a variety of treatment

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is given the material in this section. The harmonic treatment in particular is very interesting and the orchestral color is always varied. With the recapitulation the themes are again stated and a presto coda, based on the principal theme, closes the movement.

The second movement of the symphony opens with the principal theme in the violins. As it proceeds a new idea appears in the English horn and clarinet, but the actual second theme appears a little later, a beautiful and expressive melody in B flat, announced by the English horn and 'cello over an arpeggio accompaniment of the strings. The entire movement is based on these two themes and the feeling is one of melancholy beauty and charm. All the grace and deep feeling of the composer is felt in this section of the work, which proceeds to a quiet and peaceful close.

In the introduction of the third movement there is foreshadowed the principal theme in the oboe and trumpet. But it is not until later that the full melody is unfolded. It is then presented by the 'celli and basses and continued by the violins. It is a theme of characteristic rhythmic contour, to which the composer reverts continually as the work proceeds. After a considerable treatment of this subject, the second theme makes its appearance in the full orchestra. It is of a vigorous character and at the same time has a very singable flow. The strings and the woods have the melody in the first part, while the second part is sung by the oboe above a long double trill in the flutes, an embellishment which appears frequently in the development section which follows. In the development section this material is treated with good effect. The subject of the first movement is also brought back and, in a section toward the close, the material of the opening measures of the symphony is sounded in the brasses. There follows a brilliant coda and the work concludes with a fine climax.

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Tone Poem, "Samson" ..... **Rubin Goldmark**

Rubin Goldmark, a nephew of Carl Goldmark, was educated at the College of the City of New York, which he left when he was seventeen years old. He spent two years in Vienna and on his return to America studied the piano with Joseffy and composition with Dvorak. In 1894 the state of his health obliged him to go to Colorado Springs, where he was director for some time of the Conservatory of Music.

Upon the occasion of the first performance of "Samson" by the Boston Symphony Orchestra, March 13, 1914, the programme contained the following information furnished by the composer:

"The orchestration of 'Samson' was completed in the summer of 1913 in Colorado Springs. The composition and part of the orchestration were done during the few preceding summers in Colorado Springs, in Keene Valley (New York) and in Europe. The final sketches date about five years back, but only the summer months could

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be utilized for composition. The composition, which is played in one movement, has the following four subtitles in the score: I. Samson; II. Delilah; III. The Betrayal; IV. In the Temple.

"The composition is intended to be programmatic in its broadest outlines only. The entire first part is a delineation of the heroic, impetuous character of Samson, foredoomed to a tragic end. It begins with a slow introduction for full orchestra. A fragment of the principal Samson theme is announced by the full orchestra in **ff** chords, leading to an episode for wood-wind and harp which also contains a descending phrase that is used later, before the fall of the temple and in the Elegiac Postlude. This leads to another form of the main Samson theme in the horns and trombones, over which the violins play the theme of the introduction.

"The following Allegro energico contains the germinal Samson theme in the horns and one trumpet, over a tremolo of the strings. This is carried on by the wood-wind, and, after a brief development, is repeated in the full orchestra, leading to the Samson Warrior motive. A third Samson theme is presently introduced—an ascending phrase in the trombone and trumpets, expressive of his impetuous force. A development section follows.

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"Tremolos in the violins begin the third part, a rhapsodic section, 'The Betrayal,' in which the various themes of the first part are intended to show Samson's consciousness of his enfeebled condition, his impotence, his rage and despair. The Delilah theme is used diminutively, as if in mockery.

"The fourth section, 'In the Temple,' opens with a new theme

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in the trumpet, supported softly by the full brass choir. To this is later added a fervent prayer melody in the clarinet. There is another outbreak of despair in the full orchestra. The fervent melody is then taken up by the violins and 'cellos. It leads to a rapid section indicative of Samson's returning strength. At its climax the fervent prayer melody is once more intoned by the full orchestra. It is interrupted by high tremolos in the violins. Detached chords in wood-wind and brass show his tugging at the temple walls. The collapse of the temple follows in a brief outburst of the full orchestra. This connects with the Elegiac Postlude, built on the descending phrase of the introduction, to which an inversion of the principal Samson is joined. The rhythm of the Samson Warrior theme is heard in the kettle-drums."

Overture Fantasy, "Romeo and Juliet".....**Tschaikowsky**

The beginning of this powerful work of special descriptive feeling is more than mere introduction. The chorale-like phrase, which is first heard, is of pervading moment.

Following it is a phrase equally sombre and fragrant of the tomb, in steps of fugal imitation, presently softened, without losing the ominous quality, by running obligato of low strings. The whole overture

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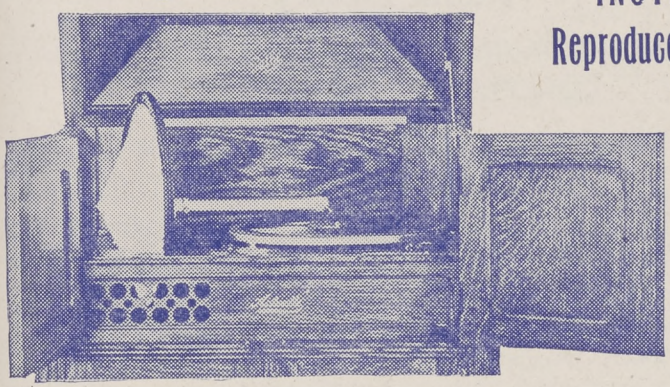
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does not seem graphic of the course of the story. It is constantly and heavily surcharged with pathos, with interlucent flashes of vehement passion.

To the obligato succeeds the richer shower of harp harmonies. Suddenly the Andante pace of hymn-like tones is stopped by vigorous, rapid, unison strides which break presently into what is clearly the ruling motto of passion, repeated, and surrounded by lesser motives in the same vein. The melody is then sung in sustained and extended, though powerful responsive stretto of lowest strings and highest wood-wind, together with the lesser companion phrases. Through a long coursing of strings the original climax of this same central motto is again reached in full band. Then after a long lulling descent of bas-soon and higher wood the third of the principal melodies sings in double solo of English horn and violin, while the fourth comes as reply in delicate chords of higher strings.

The love theme is clearly eminent in these two phrases of moving pathos. The former returns for a free career in high wood-winds against waving strings and a certain throbbing pulse of the horn. On these four motives through lulls and storms, the poem is built.

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1. Overture "The Marriage of Figaro".....*Mozart*
   Austrian Composer
   born 1791; died 1844

2. Piano Concerto A Minor.....*Greig*
   Norwegian Composer
   born 1843; died 1907
   Allegro moderato
   Adagio
   Allegro marcato
   MYRA HESS

3. Peer Gynt Suite No. 1.....*Greig*
   Morning
   Ase's Death
   Anitra's Dance
   In the Hall of the Mountain King

4. Piano Solos by Miss Hess to be announced

5. Overture "Der Freischutz".....*Weber*
   German Composer
   born 1786; died 1826

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Programme

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The San Francisco Symphony Orchestra

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1921 1922

Alfred Hertz
Conductor

Programme

Eighth Popular

ANNOUNCEMENT

TENTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, March 3, 3:00 P. M.
Sunday, March 5, 2:45 P. M.

Soloist: LOUIS PERSINGER, Violinist

PROGRAMME

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1. Symphony, E flat Major.....Mozart
   Adagio—Allegro
   Andante con moto
   Menuetto, Allegro
   Finale, Allegro

---

2. "Sargasso," A Symphonic Poem.....Edward F. Schneider
   (First performance)
3. Symphonie Espagnole, for Violin and Orchestra.....Lalo
   Allegro non troppo
   Andante
   Rondo
   LOUIS PERSINGER

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Founded December 20, 1909 — Incorporated February 3, 1910

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1921—Season—1922

EIGHTH POPULAR CONCERT

341st Concert

COLUMBIA THEATRE

Sunday Afternoon, February 26th, 2:45 o'clock

PROGRAMME

1. Overture, "Rienzi" ..... Wagner
2. Largo from "New World" Symphony ..... Dvorak
3. Ballet Music from "Faust" ..... Gounod

Intermission

4. Intermezzo and Barcarolle
   from "The Tales of Hoffmann" ..... Offenbach
5. Suite, "Slyvia" ..... Delibes
   - Prelude and les Chasseresses
   - Intermezzo and Valse Lento
   - Pizzicato
   - Cortege de Bacchus
6. (a) Spring Song ..... Mendelssohn
   (b) Spinning Song ..... Mendelssohn
7. Rhapsody, "Espana" ..... Chabrier

Third Concert, Young People's Symphony Concerts,
Exposition Auditorium, Tuesday Afternoon, March 21
FLORENCE MACBETH, Soloist

ANNOUNCEMENT

NINTH POPULAR CONCERT

Columbia Theatre

Sunday, March 12, 2:45 P. M.

PROGRAMME

1. Jubel Overture ..... Weber

2. Aux Etoiles ..... Duparc
   (First time in San Francisco)

3. Danse Macabre ..... Saint-Saens

---

4. Overture to "The Flying Dutchman" ..... Wagner

5. (a) Dreams ..... Wagner
   (b) Albumleaf ..... Wagner

6. Introduction to Act III, "Lohengrin" ..... Wagner

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PROGRAMME NOTES

Overture to "Rienzi".....**Wagner**

Wagner, while conductor of a small orchestra at Riga, Russia, in the midst of terrible privations, began his opera "Rienzi," based on Bulwer Lytton's novel of the same name, with a libretto versified by Wagner himself. He took the unfinished work with him on his first and ill-fated visit to Paris, where he sought to have it performed at the Grand Opera. But the opera was rejected, and he took it back to Germany. It was not until three years later, in 1842, that it was produced at Dresden.

Wagner frankly admitted his purpose of "out-Meyerbeering Meyerbeer," then at the height of his fame as a concoctor of "grand historic opera." He succeeded in doing so. "Rienzi" achieved a success that made the unknown composer famous; had he wished, he could have become wealthy and popular with a series of such works. But one attempt in the Meyerbeer genre amply sufficed him; after "Rienzi" he turned from it forever, to follow the path which was to lead through frightful toil, almost universal obloquy and bitter penury, at last to immortality.

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The overture is in regular form, for "Rienzi" was written before Wagner had made his new departures in music. It is based upon themes from the opera. It opens with a slow movement, announced by trumpet calls, introducing after a few measures an impressive theme for the strings, Rienzi's prayer for the people. This is repeated by woodwinds and brasses with an accompaniment of violins and violas. At the close of this repeat the main section (allegro energico) begins with the theme sung by the chorus at the end of the first act, in which occurs also the battle hymn, assigned to the brasses fortissimo, and combined with the theme of Rienzi's prayer. An episode based on the theme of the slow movement leads to the second subject, sung in the finale of the second act. In the reprise, the second subject is connected with a counter-theme for the trombones. A coda of vigorous intensity, founded on the battle hymn, closes the overture.

The story turns upon the attempt of the patrician, Orsini, in Rome, to abduct Irene, sister of Rienzi, who is a papal notary. Irene is defended by her lover, Adriano, and the people revolt in her behalf against the nobles. Rienzi becomes the leader of the insurrection, and upon its triumph is crownd king. Soon, however, the popular

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tide turns against him; making a last stand in a building which is fired by the infuriated people, he perishes with his sister in the flames. Adriano rushes in and dies with them.

Largo from the "New World" Symphony.....Dvorak

This is the most popular movement of Dvorak's Fifth Symphony, "From the New World." By some it is said to be Dvorak's remembrances of his simple home life in the bustle of American activity, while another claimed that the plaintive opening melody, which is so full of tenderness and heartfelt appeal, is "a suggestion of a lovely night on the margin of a forest." Dvorak himself stated that the reading of Longfellow's "Hiawatha" suggested the movement. Whatever the individual interpretations may be, the evident fact to an audience is that the movement has a charm of calm melancholy and soulful sentiment.

The woodwinds and brasses intone solemn chords whereupon the first theme is sung by the English horn, a theme which has the beauty and tenderness of a lullaby with the singer's heart and mind wandering to some far-off home of earlier happiness. There is a change of movement, a modulation to C sharp minor and the introduction of a new theme, by the flutes and oboes, to a tremolo accompaniment of the strings. The woodwinds supplement this by an expressive melody over the pizzicato accompaniments of the basses. There are little tremolo interpolations by the violins as this section proceeds and it has been suggested that these "may be intended to signify the gradual awakening of animal life in the prairie scene." Dvorak spent a summer with friends in Iowa. The first theme of the English horn returns at the end and the solemn chords with which the movement began also close it.

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Ballet Music from "Faust".....**Gounod**

One of the most popular operas of the modern repertoire is Gounod's "Faust," the libretto of which is founded on Goethe's famous masterpiece. It was begun in 1856 and received its first performance in Paris on March 19, 1859. At the period when "Faust" was first performed, a ballet was an essential part of an operatic production, although today it is generally omitted. Gounod wrote the music especially for the Paris performances, the ballet taking place in the last act. The scene was called a "Walpurgis Night," and was set in a mountain fastness amid ruins, the classic queens, Helen, Phyrne and Cleopatra, and their attendants, being called upon to dance to weird and distorted versions of melodies of the opera. In the score, Gounod has indicated the seven individual dances by tempo marks only.

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Intermezzo and Barcarolle from "The Tales of Hoffmann"..Offenbach

"The Tales of Hoffmann" is a comic opera in three acts with prologue and epilogue, each act being the story of a different love affair, with Hoffmann, a celebrated author and raconteur of the eighteenth century, as the principal character. The first act is devoted to his affair with Olympia, an automaton; the second, with Juliette, a Venetian courtesan; the third, with Antonia, a poor German singer.

The popular Barcarolle, which is given as a duet in the Venetian scene and afterwards an as instrumental intermezzo, is one of the best known examples of the Venetian gondoliers' song. The music, in 6-8 time, portrays admirably the swaying of the boat and its dreamy melancholy suggests the calm of a perfect moonlight night.

Suite, "Sylvia" .....Delibes

One of the expressions of musical art in which the French revel is the ballet. Many of their prominent composers have written in this form and supplied the French stage with a number of its greatest ballet successes. Among them is "Sylvia, or the Nymphs of Diana," which was produced at the Grand Opera in Paris in 1876. Delibes was

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chorus-master of the opera at the time and had already succeeded with two earlier triumphs, "Naila" and "Coppelia."

The suite which is played today, and which is exceedingly popular, is composed of four numbers taken from the ballet. The first is a short prelude followed by a stirring hunting scene. The second is a languishing waltz. The third, is a charming movement for the strings, pizzicato, which has become one of the most popular of all the Delibes works. The finale is a brilliant picture of the celebration of a bacchanalian feast.

"Spring Song" and "Spinning Song".....**Mendelssohn**

Of the many brief piano pieces written by Mendelssohn under the general designation "Songs Without Words," the two most popular are the "Spring Song" and the "Spinning Song." The first is a melody of appealing beauty, said to be derived from an old English folk-song, while the second is a gem of descriptive writing, the whirring accompaniment supporting the melody and giving the song its title.

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Rhapsody, "Espana" .....Chabrier

This fantasy in Spanish dance rhythms is set for a brilliant array of modern orchestral forces. Besides two flutes and piccolo, two oboes, two clarinets, four bassoons and the strings, there are two harps, four horns, two trumpets, two "cornets-a-pistons," three trombones, a tuba, kettle-drums, triangle, tambourine, bass drum and cymbals.

It is difficult to pronounce precisely upon the identity of an untitled musical form or a dance rhythm. A dance, after all, need not bear a definite label. There is no doubt, however, here as to the Spanish character. The castanets, or rather the tambourine, are too clearly in evidence.

There are several kinds of dances among which we might choose the types of these tunes of Chabrier, in particular the Malaguena and the Jota. Clearly the Fantasy opens with the Malaguena, when the castanets ring their merry trip first in the middle, then in the beginning of the bar of 3-8 and give the pace for the principal melody that begins in strings and muted trumpets, cornets, bassoon and oboes, and leads to a spirited chorus of all. For a while the special rhythm

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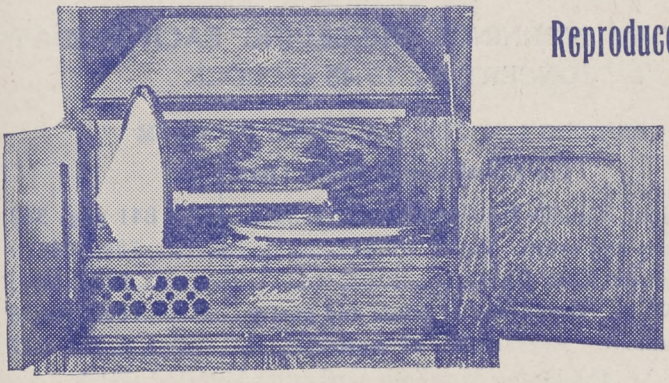
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is sustained by harp, strings and trumpets and a more defined melody, as of a song, is played elsewhere. Later a new tune begins in the bassoons quite different from the sweep of the Malaguena. It has a daintier, sprightlier step and a temper of whimsical mischief. But the castanets (or the tambourine) are here absent almost throughout.

Again follows an episode as of song. In the big climax the tune is in violins, while the woodwinds are sharply striking the rhythm and the harps are swirling in masterful chords. There is a touch of fun when, after indefinite bars of murmuring harp and strings the trombones break into a loud phrase, answered by the returning Malaguena. At the height are clashes of march rhythm with the dance. The whole seems a picture of folk festivity, as described by an English traveler:

"It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm around your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more 'outres' the better, and you repeat and go on till one of your tires out."

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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

BERKELEY CONCERT

March 1, 1922

PROGRAMME

1. Symphony No. 1, C Major . . . . *Beethoven*
   Adagio molto—Allegro con brio
   Andante cantabile con moto
   Menuetto: Allegro molto e vivace
   Adagio—Allegro molto e vivace

INTERMISSION

2. Military March . . . . . *Schubert*
3. Peer Gynt Suite No. 1 . . . . . *Grieg*
   Morning
   Ase's Death
   Anitra's Dance
   In the Hall of the Mountain King
4. Prelude to "The Afternoon of a Faun" . . *Debussy*
5. Overture to "The Merry Wives of Windsor" . *Nicolai*

Symphony No. 1, C Major ..... *Beethoven*

It is only by contrast with the later masterpieces, not by any inherent shortcomings, that the First Symphony (together with the Second), are rightly classed as a preliminary period. These are abounding signs of incisive vigor and originality of conception and of treatment. Chief of these is the transformation of the third movement from Menuet to Scherzo. More and more it seems that here in the third phrase is the real stress of the Beethoven symphony, especially as distinguished from the sonata. It is here, and here alone, in the first symphony, that not a breath of Mozart or Haydn influence can be felt. The new vein of cosmic humor is struck firm and clear on the first blast. Other signs are the relevance of the late figures in the first Allegro to a phrase of the introduction that seems to have no more than passing significance. There are other rhythmic devices that point to the masterful power and charm of the third, the fifth and the seventh symphonies.

It is impossible perfectly to grasp the spirit of the work without perceiving gratefully a certain frankly primitive insistence on the two principal harmonies. Both in the beginning Adagio, and in the succeeding Allegro, a brave and vigorous simplicity is thus made to hold sway as far as we have heard. And it is strengthened by the continuing phrase (without change of tone), still in primitive chord of first scene, met by like notes of answer. In the symphony, above all other forms, this dual nature abounds, where there are two themes in contrasting tone. Nothing is clearer than the answer of one chord to the question of the other. In certain parts of the work the relation of earlier models is far closer than in others.

One cannot compare the violet to the rose. And so we cannot compare our Andante either to the Mozart kind or to the later Beethoven—though there is, in truth, much temptation. If we were allowed comparison we should surely choose the Andante of Mozart's G Minor Symphony. For the melody begins like this of Beethoven's, but the fragrance is very different. The Mozart melody is of much prouder bloom—has, too, a certain impersonal beauty, almost awful in majestic movement. The Beethoven Andante is more modest in garb and dimensions, makes, throughout, a more direct human appeal, above all, in the phrase of answer.

The third movement is called Menuetto, but is really Scherzo, and the first of its unmistakable kind, freed from the bond of dance, pure glee, without the least need or heed of aught besides. For theme, there is the line purely of scale, all the notes in succession, touched with magic wand of rhythm of most expressive song. And the second part is really a full discussion of the mere rhythm itself, driving along to boldest scenes, ending in full cadence far from familiar ground. The Trio has, first in Beethoven, the sense of tense, glittering rhythm, in sustained chords of woodwind, too, and clumsy brass, while running phrase of strings ever spurs the restless pulse. Almost greater is the hidden motion here, merely implied in the slow, gurgling note of wood and horn—the finest, subtlest revel, with all economy of motion.

The Finals shows the capacity for highest exultation, in feeling and expression, which seems part of genius. There is a certain delight in finding all the ear-marks of the older master, and, withal, the freshness of the younger. The method is of Mozart; the bold, big, rushing humor of late Finale is not dreamed of yet. There is no resisting a reminder of the Finale of Mozart's E flat Symphony. The true importance lies in the fact that our poet was not yet free from a touch of formal phrase. The spirit had not roamed far from the humor of Haydn. The simplicity of first movement is all here in the last, and thus agrees with the introduction. But of the two Allegros, the stress is with the first. The Andante and even more, the

Menuetto, suggest a maturer stage. The latter seems, indeed, to point to a Finale of greater weight. It seemed as if the master here retreated into the safer shell of earlier tradition.

Military March ..... *Schubert*

In none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made, it originally having been written for piano (four hands). The arrangement played tonight is by the late Leopold Damrosch.

Peer Gynt Suite No. 1 ..... *Grieg*

A composition so well known as this one has been for many a year calls for no detailed explanation. In the first movement no great stretch of imagination is necessary to follow the daylight as it grows from the first timid, twinkling rays of the dawn up to the bursting into full view of the glorious, golden orb in all its splendor. Nor is one at any loss to discern in the second movement the picture which the composer has drawn—the lonely, forsaken old mother dying in solitude, with many a moan of distress and many a lament for her harum-scarum boy. In the third movement one sees plainly the lithe, supple form of Anitra as she moves through the graceful and fascinating figures of the dance. The last movement pictures the scene in the hall of the mountain king, with the imps in full cry after Peer Gynt.

Prelude to "The Afternoon of a Faun" ..... *Debussy*

In writing of this composition Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its sing. And now the theme is developed, the oboe enters, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more langurous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Debussy has named his setting for this eclogue a "prelude symphonique." It is therefore hardly to be considered as program music, except in the sense of suggesting some of the main features of the poem. The ascending and descending introductory bars given out by an unaccompanied flute convey an idea of pastoral charm, while the whole scoring of the composition is of cobweb delicacy.

Overture to "The Merry Wives of Windsor" ..... *Nicolai*

It is a curious fact, that, with the possible exception of Verdi's "Falstaff," only one opera out of the large number composed on the subject of Shakespeare's play has managed to survive. This work is "The Merry Wives of Windsor," by Otto Nicolai.

The main body of the overture is preceded by an Introduction, the subject of which is given out by the basses, the higher strings, muted, holding

a long sustained C above it. This melody is later taken up by the violins. The Introduction leads through a *rallentando* into the Allegro vivace. The principal subject is given to the strings lightly reëndorsed by the wood-wind. The transitional passage leading to the second theme brings forward a new idea vigorously presented by the full orchestra. The second subject, in C major, is announced by the first and second violins in octaves. A second section of this, *scherzando*, appears in A flat major with a tripping, dance-like theme, also given to the first violins, this in its turn being succeeded by a third idea presented *ff* by the full orchestra. This material is now given development, and a Recapitulation follows in which all the subjects are reheard, the different section of the second theme now appearing in the key of F. There is a brilliant coda.

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

BERKELEY CONCERT

March 8, 1922

PROGRAMME

1. Symphony No. 8, B Minor, "Unfinished" ..... *Schubert*
   - Allegro moderato.
   - Andante con moto.

2. Jubel Overture ..... *Weber*

INTERMISSION

3. Eight Russian Folk Songs ..... *Laidow*

4. Ballet Suite from "Le Cid" ..... *Massenet*
   - Castillane.
   - Aragonaise.
   - Aubade.
   - Madriline.
   - Navarraise.

5. Overture, "Poet and Peasant" ..... *Suppe*

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Programme

Tenth Pair

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ELEVENTH PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, March 17, 3:00 P. M.

Sunday, March 19, 2:45 P. M.

Soloist: YOLANDA MERO, Pianist

PROGRAMME

1. Symphony, D Minor ..... Cesar Franck
   Lento—Allegro non troppo
   Allegretto
   Allegro non troppo

2. Suite for Orchestra, Opus 19 ..... Dohnanyi
   Andante con variazioni
   Scherzo
   Romanza
   Rondo

3. Piano Concerto, A flat Major, No. 2 ..... Liszt
   YOLANDA MERO

ANNOUNCEMENT

NINTH POPULAR CONCERT

Columbia Theatre

Sunday, March 12, 2:45 P. M.

PROGRAMME

1. Jubel Overture ..... Weber
2. Aux Etoiles ..... Duparc
   (First time in San Francisco)
3. Danse Macabre ..... Saint-Saens
4. Suite, "L'Arlesienne" ..... Bizet

5. Overture to "The Flying Dutchman" ..... Wagner
6. (a) Dreams ..... Wagner
   (b) Albumleaf ..... Wagner
7. Introduction to Act III, "Lohengrin" ..... Wagner

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343d and 344th Concerts

COLUMBIA THEATRE

Friday Afternoon, March 3rd, 3:00 P. M.

Sunday Afternoon, March 5th, 2:45 o'clock

Soloist: LOUIS PERSINGER, Violinist

PROGRAMME

1. Symphony, E flat Major.....Mozart (K 543)
   - Adagio—Allegro
   - Andante con moto
   - Menuetto, Allegro
   - Finale, Allegro

Intermission

2. "Sargasso," a Symphonic Poem.....Edward F. Schneider
   (First performance, MS)
3. Symphonie Espagnol for Violin and Orchestra.....Lalo
   - Allegro non troppo
   - Andante
   - Rondo

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Yolanda Mero's career in the United States, covering a period of ten years, has demonstrated from the very first that in breadth of style and command of pianistic resources, she stands unique among women. Her playing combines a sweeping mastery and a poetic intensity that carry it far beyond the generally conceived limits of a feminine performance; astounding vigor shows itself in her Beethoven and Liszt interpretations, and her bravura playing when summoned forth is a dazzling exhibition over which the critics never cease exclaiming.

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(San Francisco Chronicle). "Yolanda Mero played as no one else has in this city since Josef Hofmann and De Pachman."

(Cincinnati Times Star). "Hers is always a dazzling performance. Possessing all those things that go toward a mastery of the keyboard, Mero practically overwhelms her hearers with feats of tone and tempi impossible to less fortunately endowed players. In vivacity, brilliance and understanding of Liszt interpretations she has no equal."

(Philadelphia Record) "Mme. Mero demonstrated anew her right to be called the greatest of women pianists.

(Complete program on Page 334)

PROGRAMME NOTES

Symphony, E Flat.....Mozart

The Symphony in E flat is a kind of link between Haydn and Beethoven. The absolute innocence of purpose strikes us first. Adagio here in the beginning meant no mood, merely a decent suppression of spirit for ceremony's sake. It was a tradition in line with the old French overture. Haydn follows it much of the time. It was the feeling of Gluck, Cimarose, Paer,—those worthies of a stiffer school. It has something in common, too, with the old prelude before the fugue. In a way it utters the sense of gravity of the coming epic,—an invocation for the right spirit. So these Adagios seem to be cast in the same mold. Yet this did not prevent a structure of solemn beauty, with clear traces of lesser figures; there are no eminent themes, no main ideas. There is a free-flowing sequence, and again, towards the end, a bold, clashing discord, all done in the polyphonic process. At the end the voices enter in turn (of canon) on a placid theme, which seems to have something of prophecy, and thence hurries instantly into

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one of those dancing melodies that were first conceived in Haydn's humor, but here with Mozart have an added inevitable quality. They cannot be imagined otherwise by smallest note. Yet they lie not in that voice or this, but consist in the interplay and imitation of several.

The second verse has the tune all in the bass, much in the later Beethoven fashion, with new phrases to suit in the upper voices. All this is light drollery. Now breaks in the full chorus at the very loudest, much in Gluck's old martial humor,—pure, childlike pomp.

A new strain, more thoughtfully serene, just escaping sadness, moves in the strings. Most charmingly, right against the expressive answer, woodwind follow (in canon) with the theme. A return to general tripping and trilling merriment ends the repeated statement. The second movement, Andante, suggests how simplest utterance may be profoundest. There is a melody here of lyric pathos nearest akin to the great Beethoven type. One must never forget to trace the origin to Mozart.

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The quaint pompous effect (of which we spoke above) breaks out in full chorus with no particular tune,—mere short phrases that lend themselves to the play of sequence and imitation. The whole seems mere foil to the principal melody, a short relief from the sustained strain of its pathos. In those days the main business of music was to cheer and amuse. To us the loud striding and shouting seem like a sort of stage device,—a sudden change to rouse the mood from pathos, to prepare the better for its return. It is a symptom that marks the evolution of music from workmanship to emotional utterance.

Thus in our modern way we are smiling at the master's triteness when after the return of the main melody he does a bold stroke. Right in the last cadence of the theme a canon begins (that is a game of follow the leader) on a strange motive,—strange till we force our memory back to that irrelevant burst of chorus. There is an almost ominous ring as the theme is repeated at each successive entrance of new voices. After a later return of the canon, the main melody sings in original simplicity, and the air of sincerity is heightened as the farewell is delayed in a few ingenuous strains of extension.

The third movement is a true minuet; it is very frankly the old dance, though in magnificent equipment. Assured strength is in the slow, restrained swing. The grace is consummate, stately and even brilliant, resplendent in martial array. The trio is very different. It does approach the later waltz. But there is a blended sort of cradle song and dance in the rocking of clarinets and skipping of strings.

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Sportiveness is the mood, in the Finale, of the vehement chorusing of merry round dance. The whole band almost frighten us with their mirth. There is something of the holiday from school in these final rondos,—the gay feeling that the task is done and well done, and the rest mere merry-making.

Among the pranks is one worth noting in this age of bold harmonies. The highest note of the jingle of main tune is later put higher by a charming touch of mischief. To be sure the original note is merely doubled an octave above; but the boldness of harmony that was almost lost in the quick flow of first verse, is here daringly and repeatedly emphasized.

The prevalence of a single theme throughout a sonata movement can only be conceived with the blending of fullness and economy, of

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abandon and restraint, which seems indeed to belong to the highest reaches of art.

"Sargasso," A Symphonic Poem.....Edward F. Schneider

This composition by Edward F. Schneider, the well-known San Francisco composer and teacher, is dedicated to S. Ritter Brown, and is given its first performance at this pair of concerts. The programmatic element is based on a legend of the Sargasso Sea by Down Byrne.

"Westward from the Azores and northward from the Canaries, Sargasso Sea lies—'the port of missing ships,' a vast expanse of green islets and islands and continents. Weed shows green like emerald and rises out of the water like the grass of a meadow trailing to the wind. (It might be a new-born continent, or an old, forgotten one, so far does it stretch and so lonely is it. Brendan, the Irish saint and mariner, on his way westward searching for Paradise, returned after plowing one day through it, 'the barren place it seemed to him,' the folk stories say—'without music, without company, without wrestling and mellow ale; a prison for lost souls.')

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"And this vast meadow of green weed—beneath which lost Atlantis sleeps—was, according to the old Punic writers, a great trap set by malign gods jealous of the explorations of men. They spoke of it as drawing the ships of the African mariners into it as by a magnet. Even great galleys, with two banks of oars, could do nothing against it. The men strained and tottered and died at their posts. The galleys lay lifeless and silent, like an old captain's fancy on his green lawn. And then, at first little by little and then faster and faster, great trailing weeds crept over it with the tortuous motions of snakes. They spun themselves into a web and covered the vessel from high carved prow to low round stem until nothing remained except a monstrous mound on which a stray albatross might alight.

"Weeds rose high and implacable until by sheer weight they drove the ship down inch on inch and deck on deck; until prow and spars and masts were thrust beneath the waters and it wafted downward through the layers of the ocean as a dead leaf flutters from a tree; until it rested among the spires of the Lost City. And again the weed became as smooth as a carpet and as green as a great layer of

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emeralds. And the sun played on it with a seductive iridescent shimmer. And the trap was opened again."

Symphonie Espagnol for Violin and Orchestra.....Lalo

Lalo was sixty-five years old before he was accorded popular recognition as one of the first of French composers. This recognition came with the first performance of his opera, "Le Roi d'Ys," at the Opera Comique, Paris, May 7, 1888. However, his "Symphonie Espagnol," dedicated to the renowned Spanish violinist, Pablo de Sarasate, and first performed by this artist February 7, 1875, at a Chatelet concert in Paris, served as a prominent stepping stone to Lalo's ascendancy to fame and helped greatly to his final recognition. Though called a "Symphonie," it is in reality a concerto with the orchestra playing a more prominent role than had been customary at that time.

The "Symphonie Espagnol" in its original form contains five movements, but of these, the second and third are usually omitted.

I. The principal theme contains two divisions—a vigorous phrase set forth by the orchestra and the solo instrument successively, and a melody played, partly in triplets, by the solo violin with a pizzi-

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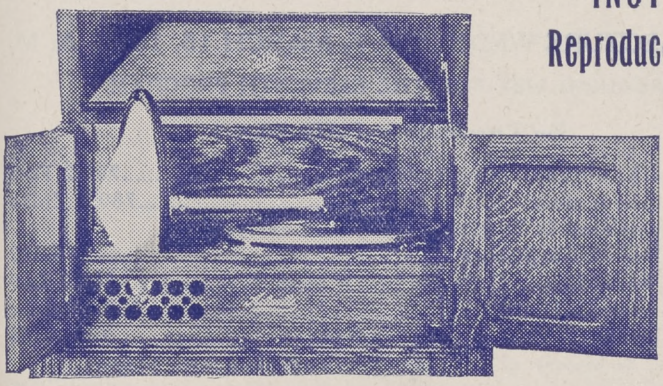
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SIXTH BERKELEY CONCERT

HARMON GYMNASIUM

WEDNESDAY EVENING

MARCH 8, 1922

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 8, B Minor, "Unfinished" ..... *Schubert*
   - Allegro moderato.
   - Andante con moto.
2. Jubel Overture ..... *Weber*

INTERMISSION

3. Eight Russian Folk Tunes ..... *Liadow*
4. Ballet Suite from "Le Cid" ..... *Massenet*
   - Castillane.
   - Aragonaise.
   - Aubade.
   - Madriline.
   - Navarraise.
5. Overture, "Poet and Peasant" ..... *Suppe*

Symphony No. 8, B Minor, "Unfinished".....*Schubert*

The outward circumstances of the "Unfinished Symphony" are exceedingly simple. Schubert had applied for admission to the *Gesellschaft der Musikfreunde* of Vienna, in 1821, as a viola player, and had been refused. A society in Graz elected him an honorary member. In acknowledgment Schubert sent these two movements. Duncan, in his excellent book on Schubert, boldly suggests that the symphony is really not unfinished—any more than were Beethoven's Sonatas in E Minor and in F Sharp. At any rate the work that came into being with so little ceremony, was never heard by the composer and fell into neglect for forty years, has ever since the first hearing maintained itself as the highest concentration of beauty in musical form—in so far as this may be said of any work. It is in music what the Venus of Milo is in sculpture, the Sistine Madonna in painting, or the Iliad in epic poetry.

The work begins with a legend-like melody in the bass. Then comes a quivering in the strings (with rhythmic bass), where an indefinable melody is hovering above. Presently, like a royal figure after his noble precursors, the real theme sounds high and clear, though in softest tone, in the wood-wind, while the herald figures lapse into attendance. A melodic analysis seems, somehow, wrong. The whole is like a continuous flow of tune, where each phrase seems chief until it pales before its successor.

So, after some overpowering clashes that save the prevailing trait of delicacy from monotonous sweetness, the most charming melody, perhaps, of all music enters in the 'cellos, gently echoed high in the violins. With all the stream of melody and the delicate orchestration, the movement is full of romantic shocks and bursts, as if the essence of legendary poetry. Vigor is not wanting, nor the true balance of *dolce* and *forte*. It is a mistake to view the crashing chords as mere interludes between the verses; they are quite as real a part of the poem as any other.

With all the charm of tune and of modulation (Schubert's special secret) the discussion of the themes shows the utmost spontaneity. A motive from the first phrase treated in canon, rises to a dramatic climax in which, added to the dynamic effect, is an overpowering surprise of modulation. Again and again the tempest seems about to subside into the enchantment of the second melody, but each time it rises to a new height. Now the whole orchestra sounds the answering phrase in unison; then with the motive in the basses, the strings accompanying in *tremolo* figure—a wild perversion of their original melody (where the secret of counterpoint is unconsciously invoked). Suddenly we are in the delicate, mysterious atmosphere of the first melody, and so on through the second, with a final return of the original bass figure to the end.

The Andante begins more quietly, but it is in the same vein. At the outset there is again the melodic bass, presaging the melody in the strings. The very quality of the tonal change of scene is characteristic of Schubert's modulation. Throughout, the duet between the *staccato* bass and the gliding violins is sustained. Perhaps it is the dynamics in the Allegro. Yet here in the second page is a martial sound in the treble, with a noisy lumbering in the bass like the tread of giants, suddenly thinning away into the original *pianissimo* melody. The whole episode of the first theme departs with the same phrase, a strangely promising rhythm in the strings; the clarinets sing a melody so simple that we wonder where the charm lies. The vision is rudely broken by loud crashes where we lose all sense of the past until we recognize a noisy minor of the basses—a gloomy memory of the second melody. The storm rages

furiously, but in a trice ends with the enchanting rhythm that again brings us to the second melody in its true guise, now in canon duet of 'cellos and violins. Once more Schubert adds to a wealth of melody, harmony, and rhythm the unconscious mastery of counterpoint. Quietly the scene glides to the first melody, and then, as at first, through the various phases, gentle and mild, not without many new touches with which Schubert never fails to surprise.

Jubel Overture.....*Weber*

The overture begins with a pompous introduction, Adagio, E major. The main body of the work is in E major, *Presto assai.* The first theme enters *fortissimo* for full orchestra, and is developed at considerable length. A descending phrase for 'cellos brings in the light second theme, B major, for wood-wind and horns. This theme is fully developed and the free fantasia is largely of a contrapuntal nature. There is a recapitulation of the first section with the second theme in E major. The coda, *Andante,* E major, is built on the national hymn, ''God Save the King.'' The theme is given in full harmony to the wind choir while the strings play a ''whizzing counterpoint'' against it.

This overture was composed for a state occasion in Saxony in the year 1818.

Eight Russian Folk Tunes.....*Liadow*

Anatol Liadow, born at Petrograd in 1855 and died there in 1914, was one of the most original composers of the modern Russian School. His works, mostly for pianoforte and orchestra, include Baba Yage, The Enchanted Lake, Kikimora, and numerous intermezzi, mazurkas, waltzes, impromptus, etc.

Each of the eight numbers in the work played tonight has a title which is so closely connected with the character of the piece that no explanation is necessary for an understanding of them. The first is a ''Religious Verse''; the second a ''Christmas Carol''; the third a ''Plaintive Melody''; No. 4 is simply called a ''Lively Air''; No. 5, ''What the Birds Say''; the sixth is a ''Cradle Song''; the seventh a ''Dance Lilt,'' and the last number a ''Village Dance.''

Ballet Suite from ''Le Cid''.....*Massenet*

Massenet's opera, 'Le Cid,'' the story of which is based on the adventure of the national hero of Spain, was produced at the Grand Opera in Paris, November 30, 1885. It was a very successful work. While the action is founded on Racine's drama of the same name, Massenet followed the will of the French public and included a ballet in each of the four acts. The music for these ballets has been formed into an orchestral suite. While the various numbers are not built on actual Spanish melodies, they are largely imitative of the music of the different provinces of Spain. The first is the Castillane, typical of old Castile. Then comes the Aragonaise, which is a spirited, highly colored dance of Aragon. The Aubade is a charming morning serenade with an imitation of guitar and mandolin music. The Madrilene is the dance of Madrid, divided into two parts. The first is langorous and dreamy; the second animated and boisterous. The closing number is the Navarraise, reflecting that spirit of bragadoccio which has always been characteristic of the people of Navarre.

Overture, "Poet and Peasant" ..... *Suppe*

Franz von Suppe (1820–1895) was of Belgian descent, though his family had lived for two generations in Italy. Suppe, who spent most of his life in Vienna, was a prolific writer of light operas, musical farces, comediettas and overtures, though he is also credited with two grand operas and a symphony. The present generation knows him best for his overtures, of which "Poet and Peasant" is the most familiar and popular. The older generation in this country also knew him through his light operas, 'Boccaccio" and "Fatinitza." The overture played tonight will long hold its place in the public's favor because of its simple, spontaneous melodies and effective orchestration.

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

SEVENTH BERKELEY CONCERT

March 15, 1922

PROGRAMME

1. Scheherazade ..... *Rimsky-Korsakow*

   The Sea and Sinbad's Ship.
   The Narrative of the Calendar Prince.
   The Young Prince and the Young Princess.
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

INTERMISSION

2. Overture to "The Flying Dutchman" ..... *Wagner*
3. Danse Macabre ..... *Saint-Saens*
4. Overture to "William Tell" ..... *Rossini*

Memorial Church

Stanford University

Founders' Day

March 9, 1922

8:15 o'clock

Sacred Concert

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San Francisco Symphony Orchestra

Alfred Hertz, Conductor

1. Symphony No. 2, D Major.....Brahms

Allegro non troppo
Adagio non troppo
Allegretto gracioso
Allegro con spirito

The symphonies of Brahms have certainly each a most distinctive character. Names are easily given; they are as quick to disappear. They undergo the same sort of test and wear as songs and proverbs. Neither of the names "Pathetic" or "Appassionata" that Hanslick offered for the third Brahms symphony have taken hold. Hans Richter made an equally vain attempt when he called it the "Eroica." The name "Pastoral" that Hanslick suggested for the second symphony of Brahms, does seem to have met with more lasting response, as it has a better ground. And the truth of the name lies rather in a contrast with the other symphonies of Brahms than in its own intrinsic character. The word "Pastoral" suits the work in no tangible sense. There is no evidence of any corresponding intention of the composer. Indeed, heroic feeling abounds in the first and last movements, and the Adagio has the full depth of symphonic tradition. There is (compared with a sombre severity of the first symphony) a clear sense, at the outset, of simplicity, together with a certain primeval feeling. The main melody has a spontaneous flow, a lack of effort, a natural freshness that gives to the whole work a special serenity of mood. And yet an air of the heroic is somewhat present from the beginning. It is in the conjunction, some might say in the balance, of these two elements that lies the temper of the symphony.

Another paradox strikes us at the beginning. With all the perfect simplicity of the theme, entering as if in mere prelude, the first three notes have a striking relation to the themes throughout the work. In a curious way, like some mystic motto, it reappears in all guises, until we wonder whether this is a symphony in three notes. Throughout the cadence of the main melody we meet it. In the long-drawn-out chords we cannot escape it magnified. The first three notes of the second melody are but a quicker pace of the same figure; for at its close the original tempo appears clearly. Now it seems to come thick and fast. Even the nervous phrase which leads the stirring march is but a shorter form of those first three notes. One of the best instances in all music of a rhythmic transformation of a tune is the entrance, at the close of the movement, of the main theme with a new swing of berceuse.

Like many of Brahms' shorter lyrics, the Adagio has the strong sense (in both melodies) of anxious questioning, answered by soothing cadence. It is in the second half of the melody that we find the most grateful charm. And here, it may be confidently said, Brahms has not followed in the steps of Beethoven.

In the third movement there is much of the Hungarian lightness that one traces through a Liszt and a Schubert even to Haydn. Not least of the touches is the quick change from the dainty waltz melody of the beginning to the tripping dance in even time. It is, to be sure, a kind of masquerading of the first tune. Yet on returning the first has a new delicate pathos. A rough bit of barbaric play interrupts in reckless Presto before a final verse of the German dance.

In the first melody of the Finale are surely those first notes of the symphony. Everywhere, in all kinds of garb, is the basic melody. The answer of the first melody is in a certain ancient humor, sung in rough unison of high and low voices. In the later return of themes there is a new touch of comedy in the inverted disguise of this same answering phrase. A final instance of the close kinship of themes is a Tranquillo episode. With a new, slower swing, and a sense of quiet retreat, it is, after all, a melody in the original motto itself, pure and simple. The end comes in a tumultuous ringing of a characteristic phrase of the second melody.

Intermission

2. Overture, "The Russian Easter"..... Rimsky–Korsakow

Between the title page and score stands the following "Programme":

> Let God arise, let His enemies be scattered,
> Let them also that hate Him flee before Him.
> As smoke is driven away, so drive them away.
> As wax melteth before the fire, so let the wicked perish
> at the presence of God.—Psalm LXVIII.

In a slow, mystic pace, of ancient irregular rhythm, chants the stern theme, breaking from a pause into a free rhapsody of solo violin. In even time an answering phrase strikes gently in 'cello solo, to waving strings and tremulous flutes. Between the verses is ever a brief fantasy of single figure. The chant is rehearsed with new voices, the flute in free cadenza, the clarinet with answering phrase. Now the first motive wanders Andante Lugubre among the stern hues of the pontifical brass and reed, or into soft trembling strings that rise into overwhelming burst, amid dashes of the harp. Then comes the full revelling tempest Allegro Agitato, in the main legend, that hushes suddenly into a new seraphic chant in slower and serener swing. On sings the angelic anthem, softly at first, then rising into exultation with a fantasy of the trumpet. We cannot resist the contrast of the two chants—the first sombre and almost savage, the second with a heavenly benison. A recitation of trombone solo heralds the returning storm of agitation, with full savage stress as of clashing lower brass. Or as the quicker chant is whistling and shrieking above a serene slower rhythm blows heavy in the basses. Again in quieter pace sings the sweeter hymn in strings and reed. The last long revel is preceded by a meditative phrase of the solo violin. In all this tintinnabulation of harp, cymbals and triangle, of the drum, the gong and finally the higher clanking bells, there is no further sign of the first dread chant. The second enters in choir of low brass and drives on to a jubilant song of the whole chorus of the wind. At last, in majestic sweep, all the basses sound the solemn chant that turns to a festive revel in glad major.

3. Air from Suite No. 3, D Major..... Bach

This selection has its proper place as the second movement of Bach's third orchestral suite (or "overture"—as such works were styled in his day), which is supposed to have been written during the

period of his residence at Leipsic. It is the most familiar, doubtless—as well as the most universally admired, of all of the master's orchestral compositions, being the original of the celebrated "Air for the G string"—the latter being a transcription for violin with pianoforte accompaniment (by August Wilhelmj) in which the movement is transposed to C Major and the noble melody given to the sonorous low striking of the solo instrument.

4. Tone Poem, "Death and Transfiguration".....Richard Strauss

This, the third of a series of tone-poems contributed by Strauss to the literature of symphonic art, was written in 1889 and produced for the first time in June of the following year. The score is prefaced by a poem, the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward; but as Ritter was an intimate friend of the composer and, indeed, we have it from Strauss himself, the inspirer of his later style, it may be believed that the composer of "Death and Transfiguration" communicated the general programmatic basis of the work to Ritter who merely worked out the story of the piece in verse. The following is a paraphrase of the poem made by W. F. Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death! What frightful wrestling! Neither bears off the victory, and all is silent once more.

Sunk back, tired of battle, sleepless as in fever-frenzy, the sick man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence. Then the youth's saucier play, exerting and trying his strength, till he ripens to the man's fight, and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. That he has ever sought with his heart's deepest yearning he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him that which he yearningly sought for here; deliverance from the world, transfiguration of the world.

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Programme

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Columbia Theatre

Friday, March 17, 3:00 P. M.

Sunday, March 19, 2:45 P. M.

Soloist: YOLANDA MERO, Pianist

PROGRAMME

1. Symphony, D Minor.....Cesar Franck
   Lento—Allegro non troppo
   Allegretto
   Allegro non troppo

2. Suite for Orchestra, Opus 19.....Dohnanyi
   Andante con variazioni
   Scherzo
   Romanza
   Rondo
3. Piano Concerto, A flat Major, No. 2.....Liszt
   YOLANDA MERO

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Columbia Theatre

Sunday, March 26th, 2:45 P. M.

PROGRAMME

1. Overture, "Euryanthe" .....Weber
2. Two Movements from Orchestra Suite.....Bach–Mahler
   Rondeau—Badinerie—Rondeau
   Air (Flute obligato, Anthony Linden)
3. Two Movements from "Pastorale" Quartet..Gustav Lange
   For Oboe, Oboe d'amour, English Horn and Oboe Baritone
   Andante
   Allegro vivace (Scherzo)
   C. Addimando — V. Schipilitti
   A. Dupuis — Julius Shanis
4. "A Night on the Bald Mountain".....Moussorgsky

5. (a) Funeral March of a Marionette.....Gounod
   (b) Mock Morris .....Grainger
6. "Coppelia" Suite .....Delibes
7. Les Preludes .....Liszt

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Sunday Afternoon, March 12th, 2:45 o'clock

PROGRAMME

1. Jubel Overture ..... Weber
2. Aux Etoiles ..... Duparc
   (First time in San Francisco)
3. Danse Macabre ..... Saint-Saens
4. "L'Arlesienne" Suite No. 1 ..... Bizet
   - Prelude
   - Minuette
   - Adagietto
   - Carillon

Intermission

5. Overture to "The Flying Dutchman" ..... Wagner
6. "Dreams" ..... Wagner
7. "Lohengrin," Introduction to Act III ..... Wagner

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(Philadelphia Record) "Mme. Mero demonstrated anew her right to be called the greatest of women pianists.

(Complete program on Page 358)

PROGRAMME NOTES

Jubel Overture ..... **Weber**

The overture begins with a pompous introduction, Adagio, E major. The main body of the work is in E major, Presto assai. The first theme enters fortissimo for full orchestra, and is developed at considerable length. A descending phrase for 'cellos brings in the light second theme, B major, for wood-wind and horns. This theme is fully developed and the free fantasia is largely of contrapuntal nature. There is a recapitulation of the first section with the second theme in E major. The coda, Andante, E major, is built on the national hymn, "God Save the King." The theme is given in full harmony to the wind choir while the strings play a "whizzing counterpoint" against it.

This overture was composed for a state occasion in Saxony in the year 1818.

Aux Etoiles (To the Stars) ..... **Duparc**

Henry Duparc was educated at the Jesuit College of Vaugirard, and after passing his legal examinations studied piano and composition

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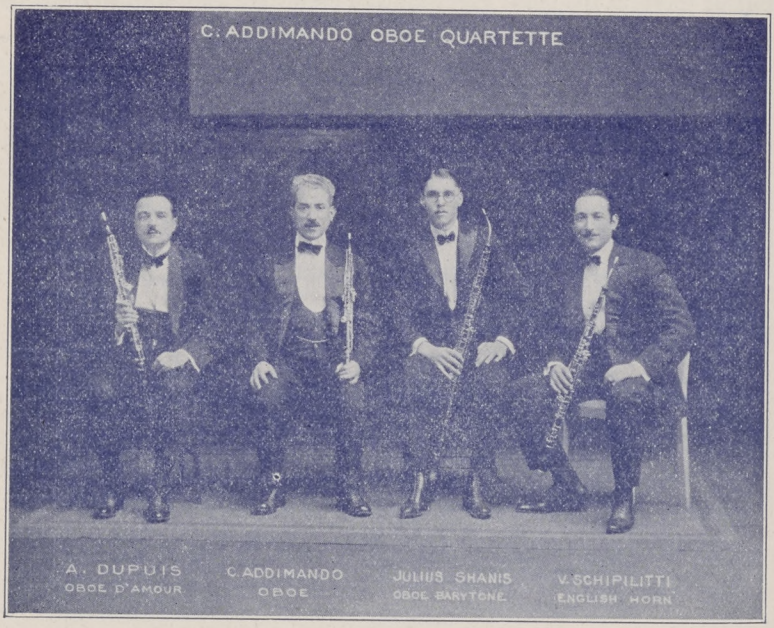
with Cesar Franck from 1872 to 1875. Possessed with a rare power of self-criticism, Duparc destroyed most of his compositions. In a letter to a friend he wrote: "Some people believe I have a quantity of my music in my portfolio. There is none; I have only a few pencil notes which I have made from day to day in the hope that some time it may be possible for me to resume work. I live in the regret for that which I have not done, without concerning myself with that which I have done."

Duparc was stricken with a nervous disease in 1885, and since 1889 has given up all composition. But few of his works exist—a set of three little pieces for piano; "Feuilles volantes," a study in orchestration; "Poeme Nocturne"; "Laendler"; "Aux Etoiles," the composition played today; and a symphonic poem, "Lenore," written in 1875. "Lenore" was performed at the ninth pair of symphony concerts in the 1919-20 season.

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(See Page 358)

Danse Macabre ..... **Saint-Saens**

The "Danse Macabre" or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cockcrow, given out by the oboe, sounds the signal for the close. The poem in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

"L'Arlesienne," No. 1 ..... **Bizet**

This is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama, "L'Arlesienne."

The first movement, Prelude, opens with a sturdy theme given out by the deeper wood-winds, horns, and strings (exclusive of the basses) in unison. This movement ends with the tempo Un Peu Moins

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Lent, bringing it to a close. The first violins and violas (muted) play pianissimo a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, Minuette, is a dainty, tripping composition in the usual minuet form, with a trio built above a persistently droning bass—somewhat like the "Musette" of a gavotte.

The third movement is a beautiful, nocturne-like Adagietto; a somewhat brief composition of the romanza type, scored for the muted strings only, without the basses.

The last movement is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the framework over which a fabric of ingenious melodic invention is woven. In

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Overture to "The Flying Dutchman".....**Wagner**

In 1839, Wagner, accompanied by his wife and a big Newfoundland dog, set out on a boat for Paris from Pillau. It was a small merchant vessel which met with such a stormy passage that the ship was compelled to find safety in one of the Norwegian fjords. Speaking of this journey Wagner said: "The passage through the Norwegian fjords made a wonderful impression on my fancy. The legend of the Flying Dutchman, as I heard it confirmed by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

The legend of the Flying Dutchman was used as a basis of Wagner's opera of the same name, the story of the blasphemous cap-

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tain who swore to round the cape in the tempest if it took him an eternity, who was cursed to wander over the deep and have respite once every seven years until redeemed by love of a woman.

The overture opens with a graphic picture of the storm at sea. Through the turbulent figure in the strings there soon appears the motive of the curse laid on the Dutchman in the horns and bassoons. The storm subsides and in a beautiful andante, the song of Senta in the second act, the motive of the woman's redeeming love, is heard. The storm again rises. Added to the material already used there is also a theme from the sailors' chorus. The coda, which presents the climax of the overture, is based on the theme from Senta's ballad.

"Dreams" ..... **Wagner**

"Dreams" is one of a group of five songs that Wagner wrote to poems by Mathilde Wesendonck. It was written in 1857 at the time Wagner was composing "Tristan and Isolde" and contains the germs of the love music in the second act of the opera. Wagner wrote of it:

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"Lohengrin," Introduction to Act III.....Wagner

Wagner began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847, but it did not come to production until August 28, 1850, when Liszt gave the first performance at the Grand Ducal Theatre at Weimar.

In the closing scene of Act II Lohengrin and Elsa have been united in marriage, and the introduction to Act III is indicative of the joyous spirit of the wedding festivities. The principal theme, a brilliant and stirring march, dominates the whole, being interrupted by a short middle period. There is then a return to the first subject, fortissimo, in full orchestra, after which there is a sudden diminuendo and the close comes with a few measures of the opening strains of the familiar "Bridal Chorus."

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ALFRED HERTZ, *Conductor*

SEASON 1921-1922

SEVENTH BERKELEY CONCERT

HARMON GYMNASIUM

WEDNESDAY EVENING

MARCH 15, 1922

8:15 O'CLOCK

PROGRAMME

1. Symphonic Suite, "Scheherazade," Opus 35 ..... *Rimsky-Korsakow*
   The Sea and Sinbad's Ship.
   The Narrative of the Calendar Prince.
   The Young Prince and the Young Princess.
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

INTERMISSION

2. Overture to "The Flying Dutchman" ..... *Wagner*
3. Danse Macabre ..... *Saint-Saens*
4. Overture to "William Tell" ..... *Rossini*

Symphonic Suite, "Scheherazade," Opus 35....*Rimsky-Korsakow*

Prefixed to the score is a "program" in Russian and French:

"The Sultan Schahriar, convinced of the infidelity of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by entertaining him with the stories which she told him during a thousand and one nights. Overcome by curiosity, the Sultan put off from day to day the death of his wife, and at last entirely renounced his bloody vow. Many wonders were told to Schahriar by the Sultana Scheherazade. For the stories the Sultana borrowed the verses of poets and the words of popular romances, and she fitted the tales and adventures one within the other."

In his book on Rimsky-Karsakow, Montague Nathan writes as follows:

"Coming to 'Scheherazade,' we are vouchsafed a definite indication of Rimsky-Korsakow's attitude towards the programatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives, and in order to dispel any illusion to the contrary he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Scheherazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently discarded) his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

I. The opening motive, in big, broad rhythm, is clearly the sea. Some have called it the Sinbad motive. But in essence these are not very different. The sea is here the very feeling and type of adventure—nay, adventure itself. It is a necessary part of fairy stories. Here it begins and ends with its rocking theme, ever moving onward. It comes in the story of the Prince Calendar. The second of the main phrases is evidently the motive of the fairy tale itself, the feeling of "once upon a time," the idea of story, that leads us to the events themselves. It is a mere strumming of chords of the harp, with a vague line, lacking rhythm, as a musical prose. For rhythm is the type of event, of happenings, of the adventure itself. So the formless phrase is the introduction, the narrator in an Oriental dress as Scheherazade.

II. In the tale of the Prince Calendar, Scheherazade, of course, begins the story, as usual. But the main thread is in itself another interwoven tale, with a solo in the bassoon, later in violins. There is most of happenings here. A very strident phrase that plays in the brass, first *molto*. then *Allegro molto*, may be some hobgoblin, or rather an evil jinn, that holds the princess captive and wrecks the hero's vessel. The sea, too, plays a tempestuous part at the same time with the impish mischief of the jinn.

III. The third number is the idyll—both of the stories and of the music. Here we are nearest to a touch of sentiment—apart from the mere drama of haps and mishaps. But there are all kinds of special events. There is no prelude of the narrator. The idyll begins straightway, *Andantino quasi allegretto*, winds through all kinds of scenes and storms, then sings again *dolce e cantabile*. Here, at last, the Scheherazade phrase is heard on the violin solo, to chords of the harp; but presently it is lost in the concluding strains of the love story.

IV. The last number begins with the motive of the sea, like the first, again followed by the phrase of the story-teller. The sea returns in full

force, and likewise the vague motive of the story in a cadenza of violin solo. Then *Vivo* comes the dance, the pomp and gaiety of the festival, with tripping tambourine and strings and the song first in the flutes. Presently a reminder of the sea intrudes in lower wood and strings. But other familiar figures flit by—the evil jinn and the love-idyll. Indeed the latter has a full verse—in the midst of the carnival.

Right out of the festival, rather in full festival array, we seem to plunge into the broad movement of the surging sea, straight on to the fateful event. There are no sighs and tears. Placidly the waves play softly about. And *dolce e capriccioso* the siren Scheherazade once more reappears to conclude the tale.

Overture to "The Flying Dutchman".....*Wagner*

In 1839, Wagner, accompanied by his wife and a big Newfoundland dog, set out on a boat for Paris from Pillau. It was a small merchant vessel which met with such a stormy passage that the ship was compelled to find safety in one of the Norwegian fjords. Speaking of this journey Wagner said: "The passage through the Norwegian fjords made a wonderful impression on my fancy. The legend of the Flying Dutchman, as I heard it confirmed by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

The overture opens with a graphic picture of the storm at sea. Through the turbulent figure in the strings there soon appears the motive of the curse laid on the Dutchman in the horns and bassoons. The storm subsides and in a beautiful *andante*, the song of Senta in the second act, the motive of the woman's redeeming love, is heard. The storm again rises. Added to the material already used there is also a theme from the sailors' chorus. The *coda*, which presents the climax of the overture, is based on the theme from Senta's ballad.

Danse Macabre.....*Saint-Saens*

The "Danse Macabre" or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cockcrow, given out by the oboe, sounds the signal for the close. The poem in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

Overture to "William Tell".....*Rossini*

This overture, which is played probably as often as any other single work at concerts the world over, was called by Berlioz, "a symphony in four parts."

The opening *Andante* depicts the serene solitude of Nature at dawn and the music is enchantingly reposeful. From a slowly climbing figure on the 'cello the wayward, elusive air resolves after a time into a more definite rhythmic tune, soon lapsing into dreamy meditation, which con-

tinues to the close of the movement. The tranquil mood of the *Andante* is rudely interrupted by the beginning of the second movement—a string passage suggesting the distant mutterings of a storm. This comes nearer and nearer, until the full fury of the storm bursts upon the ear. The *fortissimo* passage continues until the storm seems to have spent its force and the strain dies down into refreshing calmness once more. The storm is followed by a beautiful pastoral with a delicious melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid *finale,* a fitting climax to a great work.

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

EIGHTH BERKELEY CONCERT

March 22, 1922

TSCHAIKOWSKY PROGRAMME

1. Symphony No. 6 (Pathetique)
   - Adagio—Allegro—Andante—Allegro vivo
   - Allegro con grazia
   - Allegro molto vivace
   - Adagio lamentoso

INTERMISSION

2. Nutcracker Suite.
   - I. Overture.
   - II. March.
     - Dance of the "Fee Dragee"
     - Russian Dance
     - Arabian Dance
     - Chinese Dance
     - Dance of the Mirlitons
   - III. Dance of the Flowers.

3. March Slav.

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of San Francisco

1921 1922

Alfred Hertz
Conductor

Programme

Eleventh Pair

ANNOUNCEMENT

LAST PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, March 31, 3:00 P. M.

Sunday, April 2, 2:45 P. M.

PROGRAMME

1. Symphony No. 5 in C Minor.....Beethoven

   Allegro con brio

   Andante con moto

   Scherzo: Allegro—

   Finale: Allegro

2. Symphonic Poem, "Don Juan".....Strauss

3. Overture, "Carneval" .....Dvorak

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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The San Francisco Symphony Orchestra

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ELEVENTH PAIR SYMPHONY CONCERTS

349th, 350th Concerts

COLUMBIA THEATRE

Friday Afternoon, March 17th, 3:00 o'clock

Sunday Afternoon, March 19th, 2:45 o'clock

Soloist: YOLANDA MERO, Pianist

PROGRAMME

1. Symphony in D Minor.....Cesar Franck
   - Lento—Allegro non troppo
   - Allegretto
   - Allegro non troppo

Intermission

2. Suite for Orchestra, Opus 19.....Dohnanyi
   - Andante con variazioni
   - Scherzo
   - Romanzo
   - Rondo
3. Concerto for Piano, No. 2, A Major.....Liszt

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COLUMBIA THEATRE, Sunday, March 26th, 2:45 P. M.

PROGRAMME

1. Overture, "Euryanthe" ..... Weber
2. Two Movements from Orchestra Suite..... Bach–Mahler
   Rondeau—Badinerie—Rondeau
   Air (Flute obligato, Anthony Linden)
3. Two Movements from "Pastorale" Quartet..Gustav Lange
   For Oboe, Oboe d'amour, English Horn and Oboe Baritone
   Andante
   Allegro vivace (Scherzo)
   C. Addimando — V. Schipilitti
   A. Dupuis — Julius Shanis
4. "A Night on the Bald Mountain" ..... Moussorgsky

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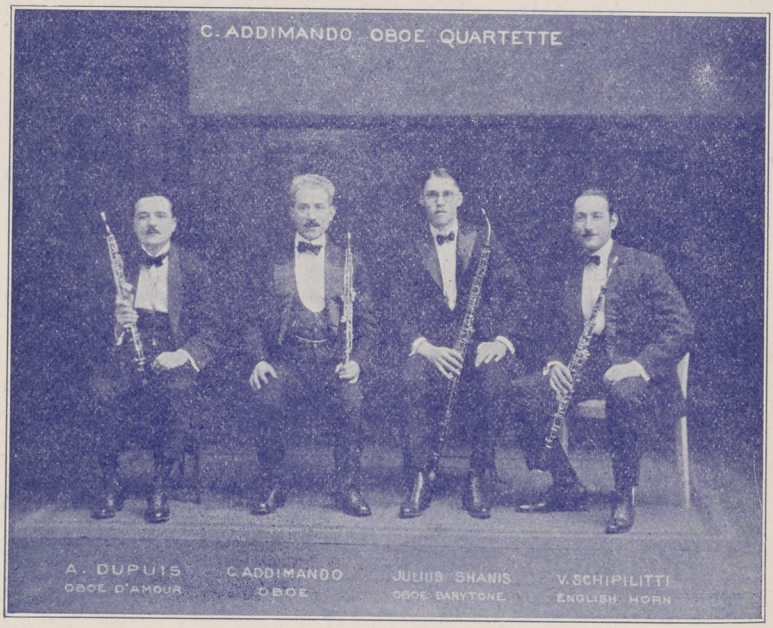
5. (a) Funeral March of a Marionette..... Gounod
   (b) Mock Morris ..... Grainger
6. "Coppelia" Suite ..... Delibes
7. Les Preludes ..... Liszt

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PROGRAMME NOTES

Symphony in D Minor.....Cesar Franck

There is no doubt that the new French school of symphony was led by Cesar Franck. It was he who gave it a stamp and a tradition. The works of Franck in other fields, mainly in the oratorio, show a marked personality, quite apart from a prevailing modern spirit. A certain charm of settled melancholy seems to inhere in his wonted style. A mystic is Franck in his dominant moods, with a special sense and power for subtle harmonic process, ever groping with a spiritual discontent of defined tonality. The contrast of this attitude must account for the lateness of his recognition. Here he is not without strong resemblance to Franz Liszt.

Lento in basses of the strings a strain sounds like a basic motive, answered by harmonies in the wood. In further strings lies the full tenor of quiet reflection, with somber color of tonal scheme. Motives are less controlling probably in Franck than in any other symphonist—

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less so, at any rate, than his one special mood and manner. Yet nowhere is the strict figural plot more faithful in detail than with Cesar Franck.

The theme has an entirely new ring and answer when it enters Allegro after the Lento prelude. The further course of the tune here is in eccentric resolute stride in the descending scale. Our new answer is much evident in the bass. The Allegro seems a mere irruption; for the Lento prelude reappears in full solemnity. Indeed, with all the title and pace, this seems very like the virtual "slow" movement. A mood of rapt, almost melancholy absorption prevails, with rare flashes of joyous utterance, where the Allegro enters as if to break the thrall of meditation. A very striking inversion of the theme now appears. The gradual growth of phrases in melodious installments is a trait of Franck (as it is of Richard Strauss). The rough motto at each turn has a new phase and frequently is transfigured to a fresh tune. So, out

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of the first chance counterfigures somehow spring beautiful melodies, where we feel the fitness and the relevance, though we have not heard them before.

More and more expressive are the stages of the first figures until we have a duet Molto Cantabile in the strings. Much of the charm of the movement lies in the balance of the new rhythms, the eccentric and the flowing. By some subtle path there grows a song in big tones of unison, wood and strings and trumpets, that is the real hymnal refrain of the movement. Between this note almost of exultation and all shades of pious dreaming the mood is constantly shifting. Another phrase rises also to a triumphant height (the clear reverse of the former tuneful melody) that comes now like a big envoi of assuring message. Though the whole movement is evenly balanced between Allegro and Penseroso, the mood of reflection really finds full vent; it has no reason for a special expression.

Simple as the Allegretto appears in its suggestion of halting dance, the intent in the episodes is of the subtlest. The slow trip of strings and harp is soon given a new meaning with the melody of English horn. Throughout we are somehow divided between pure dance and a more thoughtful muse. In the first departure to an episode in major, seems to sing the essence of the former melody in gently murmuring strings, where later the whole chorus are drawn in. The song moves on clear thread and wing right out of the mood of the dance-tune; but the very charm lies in the mere outer change of guise.

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And so the second episode is still far from all likeness with the first dance beyond a least sense of the old trip that does appear here and there. It is all clearly a true scheme of variations, the main theme disguised beyond outer semblance, yet faithfully present throughout in the essential rhythm and harmony.

In the Finale, Allegro non troppo, we are really clear, at the outset, of the toils of musing melancholy. After big bursts of chords, a tune rolls pleasantly along, dolce cantabile, in basses of wood and strings. Expressive afterphrases abound, all in the same jolly mood, until the whole band breaks boisterously on the simple song, with a new sonorous phrase of basses. Then, in a sudden remove, is the purest bit of melody of all the symphony, in gentlest tones of brass (trumpet, trombone and tuba). But, though in complete recoil from

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the rhythmic energy of Allegro theme, it is even further from the reflective mood than the latter. It shows, in this very contrast, the absence of the true lyric in the meditative vein, frequent with Cesar Franck. The burst of melody blossoms ever fairer. In its later musing the tune browses in the bass. A waving phrase grows in the violins, which continues with strange evenness through the entrance of new song where we are surprised by the strange fitness of the Allegretto melody. And the second phrase of the latter follows as if it belonged here. So, almost listless, without a hair of rhythmic change, the Finale theme sings again most softly in the strings. It has, to be sure, lost all of its color, without the original throb of accompanying sounds. The phase of the movement is a shadowy procession of former ideas, united in the dreamy haze that enshrouds them. The stir that now begins is not of the first pale hue of thought, rather the vein of big discussion, brewing a storm that breaks finally in full blast on the gentle melody (of the brass) transfigured in ringing triumph, in all the course of the song. Nor is the succeeding phase the mystic habit of our poet; it is a mere further digestion of the meat of the melody that leads, once

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more to a height of climax whence we return to the first course of themes, tuneful afterphrase and all, with the old happy motion.

Suite for Orchestra, Opus 19.....Dohnanyi

Ernest von Dohnanyi is a modern European composer, whose works show decided individuality and give promise of still greater things to come. He is also a pianist of rare ability, ranking with the finest performers in Europe.

The Suite played today is in four movements, the first being an Andante con Variazione in F sharp minor but ending in major. The second is a Scherzo, in A minor, the opening, with wood-winds, and then strings, reminding one of the familiar "Midsummer Night's Dream" Scherzo. But it is worked out in a modern fashion, a noteworthy passage being an "organ point" on A in the violas, and 'cellos playing rapidly repeated sixteenth notes, alternating an open string A with the A on the neighboring strings. Then there are piquant effects on the harp with harmonics from the strings.

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The third movement is a Romanzo, in F major; first an oboe solo, then a 'cello solo; then the key changes to F sharp minor, and the romantic qualities of the English horn are brought into requisition. The last movement, a Rondo, is built on a vigorously rough theme on the strings, in A major; the theme of the Andante is quoted towards the close. As a whole, this work, though built on old models, has been given a modern spirit; and there is no vain searching after odd and bizarre effects.

Concerto for Pianoforte No. 2, in A Major.....Liszt

The A major concerto, the second of Liszt's two piano concertos, was completed in 1849, revised in 1856 and 1861, and published in 1863. The autograph manuscript of this work bore the title, "Concert symphonique," and in the words of William F. Apthorp "the work might be called a symphonic poem for pianoforte and orchestra, with the title, 'The Life and Adventures of a Melody.' "

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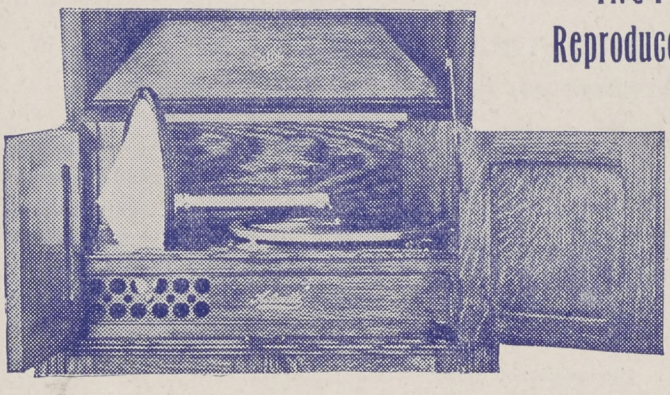

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The main theme, which runs like a thread through the entire work, reappearing every now and then in one form or another, is stated at the outset by the wood-winds to an accompaniment of weird harmonies. This the solo instrument proceeds straightway to adorn with a variety of embellishments, and presently a new and contrasting theme appears in D minor—to be worked up vigorously by both pianoforte and orchestra; after which another theme, in B flat minor, comes into notice. A subsequent recollection of the opening theme leads up to the entrance of a fourth, in E major in the strings. The pianoforte turns its attention again to the opening theme, now reinforced by the 'cello, embellishing it with fragments of the motive just advanced by the strings, and finally veering off into a brilliant development of the latter.

On these lines the concerto proceeds to its conclusion, carrying its hearers through a maze of splendid color in which the plaintive opening theme makes itself heard from time to time.

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For Circulation at Public Library

Beethoven: Life by Alexander Thayer	780.2 B39tk
Beethoven: Letters edited by Dr. A. C. Kalischer	780.2 B393
Beethoven's nine symphonies by Hector Berlioz	785 ZB39b
Dvorak: Study by D. G. Mason	780.2 ZM38
Strauss: A Pen Picture	Musical America, Mar. 19, 1910, page 24
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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

CONCERT FOR BENEFIT OF SYMPHONY SUSTAINING FUND

March 18, 1922

8:20 P. M.

Exposition Auditorium

WAGNER–TSCHAIKOWSKY PROGRAMME

1.	Overture to "Rienzi"	Wagner
2.	Dreams	
3.	Prelude and Love Death from "Tristan and Isolde"	
4.	Ride of the Valkyries	
5.	Funeral Music from "Die Gotterdammerung"	
6.	Overture to "Tannhauser"	
7.	Italian Caprice	Tschaikowsky
8.	Andante Cantabile from Quartet Op. 11	
9.	Overture, "1812"	

(Uda Waldrop at the organ)

To Every Music Lover:

None of the great Symphony Orchestras in the United States are self-supporting. During the last eleven seasons the annual deficit of the San Francisco Symphony Orchestra (which deficit is much smaller in amount than that of any other Symphony Orchestra in the Country) has been provided for by Emergency Fund donations and the Guarantee Fund contributed by the members of the Musical Association of San Francisco, which maintains the Orchestra.

Because of conditions beyond the control of the management, the difference between the income and disbursements is greater this season than in previous seasons. Therefore, the Guarantee Fund will not cover the deficit for the present season.

The proceeds of this concert will be applied in reduction of this deficit. Thereafter there will remain a deficit estimated at $10,000. It is vitally necessary that this deficit be made up so that the operations of the season may be balanced, and plans and contracts made for the future.

Every one who is not now a member of the Musical Association, and who is interested in preserving the Symphony Orchestra as a tremendous cultural and business asset for San Francisco, is urged to become a member of the Association.

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JOHN D. McKEE, President
Musical Association of San Francisco.

(OVER)

YOLANDA MERO, Pianist

Soloist With

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

TOMORROW, 2:45 P. M. COLUMBIA THEATRE

PROGRAMME

1. Symphony in D Minor.....Cesar Franck
   Lento—Allegro non troppo
   Allegretto
   Allegro non troppo

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2. Suite for Orchestra, Opus 19.....Dohnanyi
   Andante con variazioni
   Scherzo
   Romanza
   Rondo
3. Piano Concerto in A Major, No. 2.....Liszt

YOLANDA MERO

THIRD MUNICIPAL "POP" CONCERT

NEXT MONDAY EVENING, MARCH 20

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America's Greatest Coloratura Soprano

LOUIS PERSINGER
Violinist

WALTER V. FERNER
'Cellist

UDA WALDROP
at the Organ

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COLUMBIA THEATRE

SAN FRANCISCO SYMPHONY ORCHESTRA

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1. Overture, "Euryanthe".....Weber
2. Two Movements from Orchestra Suite.....Bach–Mahler
3. Two Movements from "Pastorale".....Gustav Lange

Oboe Quartet

C. Addimando — V. Schipilitti
A. Dupuis — Julius Shanis

4. "A Night on the Bald Mountain".....Moussorgsky
5. (a) Funeral March of a Marionette.....Gounod
   (b) Mock Morris.....Grainger
6. "Coppelia" Suite.....Delibes
7. Les Preludes.....Liszt

PRICES 50c to $1.50. TICKETS AT SHERMAN, CLAY & CO.

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YOUNG PEOPLE'S SYMPHONY CONCERTS

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Soloist

FLORENCE MACBETH

of the Chicago Opera Association

THIRD CONCERT—FIRST SEASON

TUESDAY, MARCH 21st, 1922

MUNICIPAL AUDITORIUM

3:15 P. M.

Direction

JESSICA COLBERT and HERBERT SALINGER

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SAN FRANCISCO

YOLANDA MERO, Pianist

Soloist With

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

TOMORROW, 2:45 P. M. COLUMBIA THEATRE

PROGRAMME

1. Symphony
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3. Piano Cor

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1. Overture,
2. Two Mov
3. Two Mov

Program

1. Military March ..... *Schubert*
   Austrian composer, born 1797, died 1828

2. Menuet ..... *Boccherini*
   Italian composer, born 1743, died 1805

3. Funeral March of a Marionette ..... *Gounod*
   French composer, born 1818, died 1893

4. Hymn to the Sun from "La Coq d'Or" ..... *Rimsky-Korsakow*
   Russian composer, born 1844, died 1918
   FLORENCE MACBETH

5. (a) Menuet ..... *Beethoven*
   German composer, born 1770, died 1827

   (b) Serenade ..... *Moskowski*
   Polish composer, born 1854 (still living)

   (c) Music Box ..... *Laidow*
   Russian composer, born 1855, died 1914

6. Charmant Oiseau from "The Pearl of Brazil" ..... *David*
   French composer, born 1810, died 1876
   FLORENCE MACBETH
   (*Flute obligato*, ANTHONY LINDEN)

7. The Star Spangled Banner; words by ..... *Francis Scott Key*
   American, born 1780, died 1843

The Piano is the Steinway

4. "A Night [illegible] ..... Moussorgsky
5. (a) Funeral March of a Marionette ..... Gounod
   (b) Mock Morris ..... Grainger
6. "Coppelia" Suite ..... Delibes
7. Les Preludes ..... Liszt

PRICES 50c to $1.50. TICKETS AT SHERMAN, CLAY & CO.

(OVER)

THE management deeply appreciates the spontaneous financial aid these concerts have received. Hundreds of subscriptions for large and small amounts have helped to make a success of this undertaking—many of these subscriptions having been sent in anonymously. Owing to the lack of space it is impossible to print the names of all patrons, and only those who have subscribed large amounts are noted below.

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YOLANDA MERO, Pianist

Soloist With

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

TOMORROW, 2:45 P. M. COLUMBIA THEATRE

PROGRAMME

1. Symphony
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2. Suite for
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3. Piano Cor

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1. Overture,
2. Two Mov
3. Two Mov

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4. "A Night on the Bald Mountain" ..... Moussorgsky
5. (a) Funeral March of a Marionette ..... Gounod
   (b) Mock Morris ..... Grainger
6. "Coppelia" Suite ..... Delibes
7. Les Preludes ..... Liszt

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(OVER)

San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

SEASON 1921-1922

EIGHTH BERKELEY CONCERT

HARMON GYMNASIUM

WEDNESDAY EVENING

MARCH 22, 1922

8:15 O'CLOCK

TSCHAIKOWSKY PROGRAMME

1. Symphony No. 6 (Pathetique)
   - Adagio—Allegro—Andante—Allegro vivo
   - Allegro con grazia
   - Allegro molto vivace
   - Adagio lamentoso

INTERMISSION

2. Characteristic Dances from "The Nutcracker Suite."
   - March
   - Dance of the "Fee Dragee"
   - Russian Dance
   - Arabian Dance
   - Chinese Dance
   - Dance of the Mirlitons

3. March Slav.

Symphony No. 6 (Pathetique).

Although some of his compatriots deny that he is typically Russian, to us of the western world Tschaikowsky is emphatically "Russia incarnate," his wonderful music expressing all the woe and despair, the substratum of barbarism and the upper layer of refinement and culture, and other characteristics of Russia at that time. And surely in no other work of his have we such a complete picture of the composer's mind and message as in this terribly beautiful symphony. It is a human and national document of exceptional fidelity and vividness; a profoundly moving picture of the mental agonies of a singularly unhappy life.

It is, perhaps, not too fanciful to say that this symphony expresses the dark despair and heartrending social sufferings of a people pictured here in music more effectively than they are pictured in the words of Tolstoi or Gorky, the same tinge of gloom that we see in the works of Russian novelists and poets gives to Tschaikowsky's musical utterances such a poignant, personal, heart-rending note, for which surely his Russian heredity and environment are responsible. For that reason, the "Pathetique" Symphony has aroused and maintained a popular interest almost unparalleled in the annals of musical history, and it remains the most profoundly stirring of his works.

The symphony starts with a short *Adagio* introduction, the melody being in the lowest notes of the bassoon with a dark accompaniment in the violas and basses. The *Allegro* begins with a theme formed from the introduction and played at first by violas and 'cellos. The flutes and clarinets answer this with a similar phrase and a counter-subject is introduced which leads up to a powerful climax. After some sinister harmonies in the trombones the beautiful consolatory second subject is heard, *andante,* in violins and 'cellos. Like the principal theme, this second subject has two counter-subjects of which the first is a kind of dialogue between flute and bassoon and the second a poignant descending scale which in one instance, when played by the trumpet, *fortissimo.* becomes menacing. After many fluctuating emotions and violent dramatic struggle the consolatory theme is again heard, the stress of the movement dies down and a beautiful coda, in which the theme is accompanied by descending pizzicato scales, ends the movement in an omnious calm.

In the greatest possible contrast to the first movement, which is pervaded by an almost unrelieved gloom, stands the second movement, a peculiar blending of grace and melancholy. It is writen in the unusual time signature of 5–4, and begins with a graceful dance subject in the 'cellos. Ultimately an interlude, or trio, follows, in which an extraordinary effect is gained by the incessant reiterations of the low D by the basses and tympani. Over this "organ point" flute, violin and 'cello sing a sweetly, complaining tune. The first part is repeated, and the movement, despite its evident determination at the outset to be cheerful, ends in a rather melancholy spirit.

The third movement strikes a note of vigorous joy of life. "It is a piece of grand barbaric animalism," writes Neuman, "reminding us of a Tartar horde, galloping madly along the steppes, the sun glinting on its arms and full of the primitive joy of life." Although placed as the third movement in the work, it is really more in the style of the sweeping finale

(OVER)

of a conventional symphony—a symphonic march in which Tschaikowsky gives full sway to his extraordinary skill in thematic development and instrumentation.

The last movement, which might be considered the usual slow movement of a symphony misplaced, evokes again the tragedy-laden atmosphere of the opening. By the masterly manner of their presentation and the insistence with which they force themselves upon our notice, the composer has made this movement one of the most hugely impressive in musical literature. These sadly descending scales, so characteristic of Tschaikowsky, assume an air of profound exhaustion against which vainly pulsate the passionate syncopated triplets of the accompaniment. An ominous clang of the gong leads to a despairing passage in the brass that seems like a descent into the grave itself. Now the theme which at times breathed a spirit of consolation is heard in a minor key, entirely bereft of its former element, and speaking only of gloom and defeat. It descends lower and lower, and the end is like a world "from which the last flickering breath of life has vanished."

Characteristic Dances from "The Nutcracker Suite."

The first of the Characteristic Dances is a lively march, mainly in the higher brass, of two trumpets and four horns, enforced by clarinets. The answer is in tripping phrase of strings to a melodic call of the bassoons or higher reed. Later a variant of the march motif sounds in the low brass, answered by a playful phrase of picking strings and chirruping wood. In the middle is a brief episode of rapid runs in the woodwind or strings over a slower strain in bassoons or horns. Later the returning march is blended brilliantly with the quicker phrases.

The dance of the "Fee Dragee," with its dainty-leisurely trip, was a distinguished instance of the first use of a new instrument, the celeste, in which plates of steel, suspended over resonating boxes of wood, are struck by hammers from a keyboard.

The Russian Dance is an exceedingly lively pace and employs the full orchestra, including English horn, bass clarinet, four bassoons, all the usual brass, kettle-drums, tambourine, and strings. Like the other numbers, with all the intense vehemence and the full musical quality of Russian song, it never loses the playful charm of the fairy story.

In the Arabian Dance is the Oriental langourous grace that seems with the Russian to the manner born. The strings are muted and in the percussion is merely the tambourine.

The Chinese Dance begins straightway with the startling contrast of comic bassoons in lowest notes against a phrase in the highest range of the flute, answered by a rollicking motif of picking strings. The bassoons keep up their low grunting unceasingly; the clattering din is much increased by rapid, vigorous arpeggios in the clarinets. The bells join the jolly answer of the strings and all the sounds swell the tumult that ends in a sudden bang.

The dainty, leisurely Dance of the Mirlitons (Dance of the Flutes) is supported by a group of picking strings. Later the langorous English horn has a lower strain; and soon the strings follow in mimicking step.

In the middle the trumpets in the midst of a choir of brass blow a dance of primitive swing and rule tune that is taken up by all the chorus but the flutes. The latter return to their delicate airy dance.

March Slav.

Tschaikowsky's "March Slav" was the first, chronologically speaking, of his works in the march form. It was composed in 1876 for a concert at Moscow for the benefit of the soldiers wounded in the war between Turkey and Servia.

As to its principal thematic material the "March Slav" is based on South Russian or Servian folk-music. The principal theme of the march is founded on the Servian folk-song "Come my dearest, why so sad this morning?" It is scored for two flutes, two piccolos, two oboes, two clarinets, two bassoons, four horns, two trumpets, two *cornets-a-piston*, three trombones, tuba, kettle-drums, bass drum, side drum, cymbals, gong, and strings. Its principal theme is given out, after four introductory measures, by the violas and bassoons, later to be taken up by the violins and woodwind. A middle section appears in A flat major in the clarinets and bassoons (pizzicato in the basses). There is heard later fragments of the Russian national hymn, and a long organ point on F leads, through a crescendo, to a resumption of the main theme *FF*, in the full orchestra. A closing section sets forth a new idea in the clarinets (accompaniment given to the violoncellos and basses pizzicato, and kettle-drums) which is afterwards combined with the Russian hymn vociferated by the trombones.

UNIVERSITY OF CALIFORNIA
GREEK THEATRE
SAMUEL J. HUME, Director

SCHOOL CHILDREN'S CONCERT

The San Francisco Symphony Orchestra will give a special Young People's Concert in Harmon Gymnasium on Monday afternoon, March 27, at three o'clock. This is the first concert in a series of four arranged by William Edwin Chamberlain for students in the Berkeley schools. Admission to students will be by season ticket only, 75 cents; to adults, $1.00. Tickets may be secured at 112 California Hall.

"LE MEDECIN MALGRE LUI"

André Ferrier and his company from La Gaite Française, San Francisco, will give a performance of "Le Medecin Malgre Lui," by Moliere, in Wheeler Hall Auditorium Thursday evening, March 30, under the auspices of the Greek Theatre in association with the French Department. Admission, 50 cents.

JOHN COWPER POWYS

Mr. Powys will conclude his lecture on modern fiction on Thursday and Monday evenings, March 23d and 27th, when he will discuss:

March 23—"Cytherea," by Joseph Hergesheimer; "Jurgen," by James Branch Cabell.

March 27—"Moon-Calf" and "The Briary Bush," by Floyd Dell; "Main Street," by Sinclair Lewis; "Miss Lulu Bett," by Zona Gale; "The Song of the Lark," by Willa Cather.

Wheeler Hall Auditorium. Admission, 75 cents.

(OVER)

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1921 1922

Alfred Hertz
Conductor

Programme

Tenth Popular

ANNOUNCEMENT

LAST PAIR OF SYMPHONY CONCERTS

Columbia Theatre

Friday, March 31, 3:00 P. M.

Sunday, April 2, 2:45 P. M.

PROGRAMME

1. Overture, "Carneval" ..... Dvorak
2. Symphonic Poem, "Don Juan" ..... Strauss

---

3. Symphony No. 5 in C Minor ..... Beethoven

   Allegro con brio

   Andante con moto

   Scherzo: Allegro—

   Finale: Allegro

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Columbia Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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ALFRED HERTZ, Conductor

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353d Concert

COLUMBIA THEATRE

Sunday Afternoon, March 26th, 2:45 o'clock

KAJETAN ATTL, Harpist

SOLOISTS:

ADDIMANDO OBOE QUARTET

PROGRAMME

1. Overture, "Euryanthe" ..... Weber
2. Two Movements from Orchestra Suite..... Bach–Mahler
   Air
   Rondeau—Badinerie—Rondeau
   (Flute obligato, Anthony Linden)
3. Two Movements from "Pastorale" Quartet.... Gustav Lange
   For Oboe, Oboe d'Amour, English Horn and Oboe Baritone
   Andante
   Allegro vivace (Scherzo)
   C. Addimando — V. Schipilitti
   A. Dupuis — Julius Shanis
4. "Coppelia" Suite ..... Delibes
   Slavonic Theme with Variations
   Festive Dance and Waltz
   Nocturne
   Dance of the Automatons and Waltz
   Czardas

Intermission

5. (a) Funeral March of a Marionette..... Gounod
   (b) Mock Morris ..... Grainger
   (First time in San Francisco)
6. Vltava (The Moldau)..... Smetana
   (Harp Solo, Kajetan Attl)
7. Romanza from Suite, Opus 19..... Dohnanyi
   (By special request)
8. Les Preludes ..... Liszt

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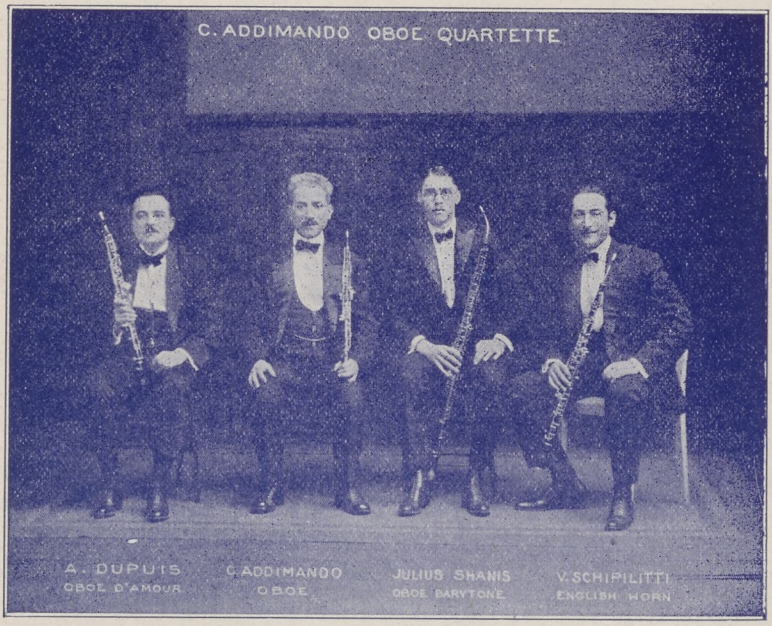
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PROGRAMME NOTES

Overture to "Euryanthe" ..... **Weber**

Weber wrote the opera "Euryanthe" upon commission from the Kaernthnerthor Theatre in Vienna and selected as his libretto the work of Helmina von Chezy. The same authoress supplied Schubert with the libretto for his opera, "Rosamunde," which was a failure on account of the impossible story. In like measure Weber's opera has been a failure and it is difficult to understand why Weber, in the light of the dire consequences to Schubert, nevertheless associated himself with this mediocre writer.

The opera was begun in 1821 and was completed in August, 1823. Weber was living in Dresden at the time. He then journeyed to Vienna to conduct the first performance of his work and while the preparations were under way Weber wrote the overture in three days. He conducted the first performance of the opera October 25, 1823. It was most cordially received, but after he left it received some twenty performances and was then withdrawn. Its incoherent story has been its greatest drawback. A few seasons ago it was revived with only moderate success at the Metropolitan Opera House.

The overture, however, has been one of the great ones of romantic literature and is an immortal concert favorite. Sir Julius Benedict, who was a pupil of Weber, speaks of it as follows:

"The overture is rich in its effects, chivalric, repressive and passionate by turns. It includes several of the important musical and dramatic features of the opera. The leading phrase, embodying Adolar's faith in God and his Euryanthe, conjures up at once the splendor of a Provencal court, with its knights, its troubadours and fair ladies. The second subject is taken from Adolar's scene 'O Happiness I Scarce Comprehend Thee,' and forms a delightful contrast to the preceding; after which an unexpected and novel modulation leads to a mysterious movement, which embodies the ghostly apparition of Adolar's ancestors. The characters of Adolar's rival, Lysiart, and of Euryanthe's false friend, Eglantine, are portrayed by their respective musical figures, which, alternating with snatches of the first subject, describe well the struggle of truth and loyalty against fraud and treason. At last the clouds are dispersed, and the return to the beginning and to Adolar's' motive, 'O Happiness,' in the original key, now a jubilant, triumphant song, inspiring and almost overwhelming, by its enthusiasm and fire, complete this highly poetic conception."

Orchestra Suite ..... **Bach–Mahler**

This suite, of which the second and third movements are played today, was especially arranged for the Philharmonic Orchestra of New York when Gustav Mahler was the director of that organization. It combines some of the most beautiful and popular numbers of the Bach suite, including the famous Air, which is generally known through Wilhelmj's arrangement as a violin solo for the G string.

The separate dances of old German suites were called "Parties." They were brought together into a musical whole and in the same tonality, and were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France served as a model for pieces of the same class in Germany and in Italy, as well as in France. This overture was composed of a first part, which was slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather and uncles had all been town pipers

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and given up to this species of music, was drawn toward this form of composition.

Two Movements from "Pastorale" Quartet.....Gustav Lange

This combination of instruments—oboe, oboe d'amour, English horn and oboe barytone—is the only organization of its kind in America, and can be considered one of the outstanding novelties of the present season. Its parallel in the string section would be first violin, second violin, viola and 'cello. The oboe and English horn are familiar to most concert-goers, but the oboe d'amour and oboe barytone are quite rare and of distinctive characteristics. The oboe d'amour is of exactly the same compass and construction as the ordinary oboe except that it stands a minor third lower, being in the key of A. It has a hollow, globular bell instead of a conical one and consequently renders a tone more veiled and pathetic. The oboe barytone is much larger in size and sounds one octave lower than the ordinary oboe.

As to the composition itself, it is of such instant appeal that no analysis is necessary for an appreciation of it.

Suite, "Coppelia" .....Delibes

"Coppelia," which with "Sylvia," brought Delibes into popularity as a modern composer, is one of the most beautiful ballets in the entire modern repertoire.

The story of the ballet is concerned with a maker of dolls in a little French village, one of which is very beautiful and life-size. He places this doll in an open window where it is much admired by the youths of the village who believe it to be real, and a great deal of jealousy on the part of the village maidens results.

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The fourth number in the suite played today, the "Dance of the Automatons," is a very effective picture of the metronomic steps of the dancing dolls, ending with the well-known "Valse Lente."

Funeral March of a Marionette.....Gounod

This droll composition—by one of France's most distinguished writers—is mentioned as one of the movements of an uncompleted "Suite Burlesque"; it has been described as follows:

"At the commencement of this movement it is supposed that two of the members of the troupe have had a fight, in which one of them has unfortunately been killed. The troupe sorrowfully mourns the sad fate of its companion, and organizes a party of pall-bearers, which shall respectfully carry the corpse of their friend to the cemetery.

"The procession sets forth, and on the road the troupe converse about the vicissitudes of life, and reflect sadly that it required but one pretty hard knock on the nose to knock the breath out of so talented an artiste.

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Reserve and Contingent Funds	2,650,000.00
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As it is the middle of summer, and therefore very warm weather, some of the troupe begin to find the way very long and wearisome, and feel the want of slaking their sorrow and their thirst at a tempting roadside tavern. They remark to each other that it is not the duty of the living to die for the dead, but that to enable them to 'bear up' they must enter and partake of some soothing and refreshing liquid.

"The refreshment-takers enter into various details touching the qualities of the dear defunct. Some good-naturedly praise; others ill-naturedly discuss the merits of their late companion, until in the heat of the discussion they forget that the funeral procession has nearly reached the gates of the cemetery. They quickly resolve to rejoin it, avoiding, however, all appearance of undignified haste.

"They fall into their places and enter the cemetery to the same phrase as the one at the beginning of the March. The last two bars appear to make allusion to the briefness and weakness of life, so easily extinguished."

Mock Morris ..... **Grainger**

"Mock Morris," according to a statement printed on the score, was begun May 19, 1910, and completed June 6 of the same year. The score also bears the information that the composer presented the piece to his mother as a birthday gift, July 3, 1910. The "Mock

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Morris"—one of the two compositions entitled "Room-music Tit-bits"—is written for what Mr. Grainger calls a "string six-some" (six single players) or for a "string band." Consistently with his enthusiasm for British folk-songs and folk-dances and for the names of musical forms and instruments which were employed in earlier days, the composer styles the instruments for which he scored his work: "First fiddle, second fiddle, third fiddle, middle fiddle, and first and second bass fiddles." Even the directions in the score come as near as possible to the Anglo-Saxon elements of the English tongue. The tempo indication of the piece is "At a jog-trotting speed" and poco a poco crescendo is set forth as "louden lots bit by bit."

Vltava (The Moldau) ..... **Smetana**

Arranged for Harp Solo by H. Trnecek

There are two springs in a shady forest of Bohemia, one warm and spouting, the other cool and quiet, whose waters, flowing merrily over the rocks, unite and shine in the rays of the morning sun. The fast-flowing brook is soon the river Vltava which, proceeding through Bohemian canyon, quickly grows to be a powerful current. It runs through the dense forest in which is heard the merry noise of a hunting party, the call of the hunter's horn sounding closer and closer.

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Its course takes it through green meadows and valley, where a party is celebrating with song and dance. During the night the forest and water nymphs rejoice in the moonlight, while in the river the many castles and noble ruins are reflected, an evidence of the past splendor of the ancient knights and of the fame of times long gone by. At the Johannes Falls the river boisterously forces its way through the cataracts, its foaming waves rushing through the rocky crevices to the broad bed in which it flows in majestic peace toward Prague, welcomed by the venerable Vysehrad, whence, in the far distance it vanishes from the poet's sight.

Romanza from Suite Opus 19.....Dohnanyi

Ernest von Dohnanyi is a modern European composer, whose works show decided individuality and give promise of still greater things to come. He is also a pianist of rare ability, ranking with the finest performers in Europe.

As a whole, this work, though built on old models, has been given a modern spirit; and there is no vain searching after odd and bizarre effects. The Romanza, the third movement of the suite, is in

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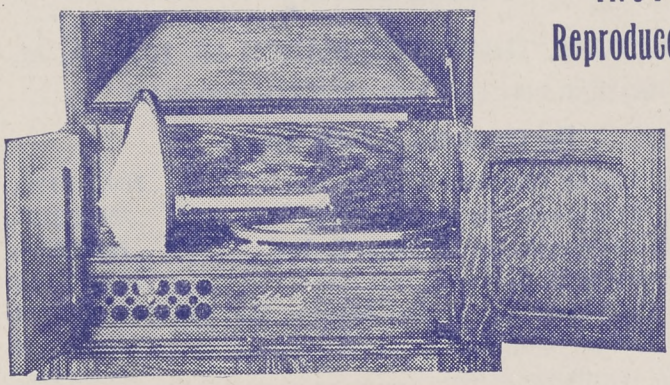

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F Major; first an oboe solo, then a 'cello solo. The key then changes to F sharp minor, and the romantic qualities of the English horn are brought into requisition.

Symphonic Poem, "Les Preludes" ..... **Liszt**

This work has a preface by the composer, who refers in a footnote to the Meditations poetiques of Lamartine.

"What else is our life than a series of preludes to that unknown song of which the first solemn note is struck by death? Love is the morning glow of every heart; but in what human career have not the first ecstasies of bliss been broken by the storm, whose cruel breath destroys fond illusions, and blasts the sacred shrine with the bolt of lightning? And what soul, sorely wounded, does not, emerging from the tempest, seek to indulge its memories in the calm of country life? Nevertheless, man will not resign himself for long to the soothing charm of quiet nature, and when the trumpet sounds the signal of alarm, he runs to the perilous post, whatever be the cause that calls him to the ranks of war—that he may find in combat the full consciousness of himself and the command of all his powers."

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ILLUSTRATED SYMPHONY LECTURES

Public Library

LAST LECTURE, THURSDAY, MARCH 30, 10:45 A. M.

READING LIST FOR THE TWELFTH PROGRAM

For Circulation at Public Library

Beethoven: Life by Alexander Thayer 780.2 B39tk
Beethoven: Letters edited by Dr. A. C. Kalischer 780.2 B393
Beethoven's nine symphonies by Hector Berlioz 785 ZB39b
Dvorak: Study by D. G. Mason 780.2 ZM38
Strauss: A Pen Picture ..... Musical America, Mar. 19, 1910, page 24
Strauss by Romain Rolland 780.2 ZR64
Elson, L. C. Curiosities of Music 780.4 E178c
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AT 3 O'CLOCK

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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

YOUNG PEOPLES CONCERT

March 27, 1922

PROGRAMME

1. Overture to "William Tell" ..... *Rossini*

2. Andante and Finale from Symphony No. 1 ..... *Beethoven*

3. Characteristic Dances from "The Nutcracker Suite" ..... *Tschaikowsky*

   March
   Dance of the "Fee Dragee"
   Russian Dance
   Arabian Dance
   Chinese Dance
   Dance of the Mirlitons

4. Military March ..... *Schubert*

Overture to "William Tell" ..... *Rossini*

This overture, which is played probably as often as any other single work at concerts the world over, was called by Berlioz, "a symphony in four parts."

The opening Andante depicts the serene solitude of Nature at dawn, and the music is enchantingly reposeful. From a slowly climbing figure on the 'cello the wayward, elusive air resolves after a time into a more definite rhythmic tune, soon lapsing into dreamy meditation, which continues to the close of the movement. The tranquil mood of the Andante is rudely interrupted by the beginning of the second movement—a string passage suggesting the distant mutterings of a storm. This comes nearer and nearer, until the full fury of the storm bursts upon the ear. The *fortissimo* passage continues until the storm seems to have spent its force and the strain dies down into refreshing calmness once more. The storm is followed by a beautiful pastoral with a delicious melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

Andante and Finale from Symphony No. 1 ..... *Beethoven*

The nine symphonies of Beethoven constitute what is probably the greatest contribution to orchestral literature. The lines which divide the three development periods of Beethoven's creative activities are, as we know, sharply defined. The orchestral works which fall in the first or formative period are the first and second symphonies. In the second period, the time of his richest productiveness, and to which belongs the bulk of his mature work, we find the next six symphonies and most of the overtures. The ninth symphony alone falls into the third and last period.

Beethoven was somewhat reticent in approaching the orchestra. Like Brahms in a later generation, he carefully prepared himself by experimenting in smaller instrumental combinations, so that his first essay in the larger form should be worthy of its settings. Previous to the composition of the first symphony he wrote trios for strings alone, and with piano; for piano, flute and bassoon, string quartets and other combinations. Having thus attained a skill which he deemed sufficient to warrant his use of the orchestral medium, and of following in the footsteps of Hadyn and Mozart, we find him at the age of twenty-nine producing his first symphony.

The first symphony has four movements, the second and fourth being played today. The second movement (the Andante) has a quietly happy theme which is announced in the second violins and is answered in imitation by the other voices of the orchestra. An answering phrase follows and the section ends in the happy triplets of the violins, accompanied by the insistent beat of the drums in a distant *pianissimo*. There follows a short motive development as the first notes of the opening theme are taken by answering instruments.

The introduction to the last movement consists of the ascending notes of the minuet (the third movement) hesitatingly repeated in the violins, each repetition carrying the phrase up to the next highest interval until at the last time a complete scale leads into the merry theme of the final allegro.

Characteristic Dances from "The Nutcracker Suite" ..... Tschaikowsky

The first of the Characteristic Dances is a lively march, mainly in the higher brass, of two trumpets and four horns, enforced by clarinets. The answer is in tripping phrase of strings to a melodic call of the bassoons or higher reed. Later a variant of the march motif sounds in the low brass, answered by a playful phrase of picking strings and chirruping wood. In the middle is a brief episode of rapid runs in the woodwind or strings over a slower strain in bassoons or horns. Later the returning march is blended brilliantly with the quicker phrases.

The dance of the "Fee Dragee," with its dainty-leisurely trip, was a distinguished instance of the first use of a new instrument, the celeste, in which plates of steel, suspended over resonating boxes of wood, are struck by hammers from a keyboard.

The Russian Dance is an exceedingly lively pace and employs the full orchestra, including English horn, bass clarinet, four bassoons, all the usual brass, kettle-drums, tambourine, and strings. Like the other numbers, with all the intense vehemence and the full musical quality of Russian song, it never loses the playful charm of the fairy story.

In the Arabian Dance is the Oriental langourous grace that seems with the Russian to the manner born. The strings are muted and in the percussion is merely the tambourine.

The Chinese Dance begins straightway with the startling contrast of comic bassoons in lowest notes against a phrase in the highest range of the flute, answered by a rollicking motif of picking strings. The bassoons keep up their low grunting unceasingly; the clattering din is much increased by rapid, vigorous arpeggios in the clarinets. The bells join the jolly answer of the strings and all the sounds swell the tumult that ends in a sudden bang.

The dainty, leisurely Dance of the Mirlitons (Dance of the Flutes) is supported by a group of picking strings. Later the langorous English horn has a lower strain; and soon the strings follow in mimicking step. In the middle the trumpets in the midst of a choir of brass blow a dance of primitive swing and rule tune that is taken up by all the chorus but the flutes. The latter return to their delicate airy dance.

Military March ..... *Schubert*

In none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this march. So popular did it become that many orchestrations of it have been made, it originally having been written for piano (four hands). The arrangement played today is by the late Leopold Damrosch.

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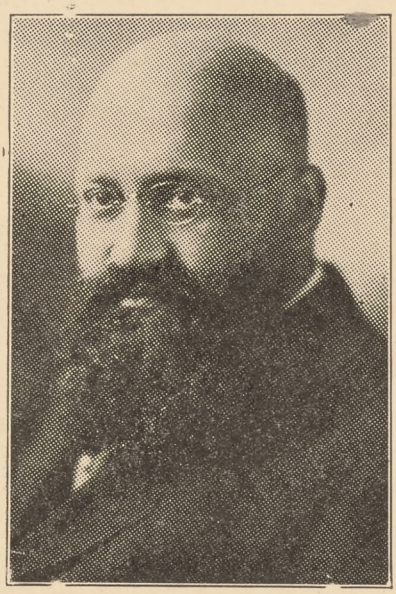

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Thursday Evening, March 30, 1922

EIGHT-THIRTY O'CLOCK

MANAGEMENT, ZANNETTE W. POTTER

The San Francisco Symphony Orchestra

PRI

THURSDAY NIG

1. Symphony No. 5 in C minor.....*Beethoven*

Allegro con brio
Andante con moto
Scherzo: Allegro
Finale: Allegro

Of all the nine symphonies by Beethoven, the fifth probably is the best known, the most generally comprehended, and the most widely popular. Each of its movements is a gem of the first brilliance, and collectively they constitute a work of the profoundest grandeur of symphonic form. Faultless in conception and construction, it reveals an exquisiteness of poise and an unfaltering certainty of progressive thought which entitle it to the first place among the purely classic symphonies. There have been many conjectures as to the thoughts which Beethoven tried to translate into music in this symphony; conjectures put forward by those who feel that every musical utterance must have a definite meaning. However, as a prominent critic aptly expressed it: "For me this symphony has no 'program' or 'plot'; it is an expression of absolute music, disassociated entirely from earthly events and telling no story save that of manly strength and beauty."

INTERMISSION

2. Prelude to "The Deluge".....*Saint-Saens*

(Violin Obligato, Louis Persinger)

The prelude to "The Deluge." with the solo violin part, is one of Saint-Saens' most popular works. It is the prelude to his biblical cantata, "The Deluge," which was composed in 1876 and is based upon the narration of the Flood. It is a short expressive movement in the free form for the string orchestra—a slow introductory passaage, leading to a quasi-fugal treatment of a sustained subject given out by the viola, following which the solo violin introduces a melodious obligato which holds the foreground to the end.

Do not miss the enclosed circular—one side relative to next season's ARTIS SE for Oakland during 1922-23. Both should receive your immediate attentio y of the management in securing the best possible musical talent for the Eas t

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NIGH 30, 1922

Suite for Orchestra, Opus 19 ..... *Dohnanyi*

Andante con variazioni
Scherzo
Romanza
Rondo

This suite is in four movements, the first being an Andante con Variazioni in F sharp minor but ending in major. The second is a Scherzo, in A minor, the opening, with wood-winds, and then strings, reminding one of the familiar "Midsummer Night's Dream" Scherzo. The third movement is a Romanza in F major; first an oboe solo, then a 'cello solo; then the key changes to F sharp minor, and the romantic qualities of the English horn are brought into requisition. The last movement, a Rondo, is built on a vigorously rough theme on the strings in A major; the theme of the Andante is quoted toward the close.

Overture to "Tannhauser" ..... *Wagner*

The overture deals with the struggle between earthly and sensuous love symbolized in the person of Venus, and heavenly or spiritual love symbolized in the person of Elizabeth. The work opens with the "Pilgrims' Chorus," beginning softly and swelling into a mighty anthem in the brass, against a weird counter-figure in the violins, which Wagner said was meant to symbolize "the pulse of life." Then follows in contrast to this, the music of earthly love and desires, the Venusberg music, the sensuous love song of Tannhauser to the goddess of love, her enticing song to him, the bacchanalian revels, suddently interrupted by the broad and solemn return of the "Pilgrims' Chorus," first softly, then swelling into a mighty pæan of triumph and praise, bringing the overture to a thrilling close.

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Conductor

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COLUMBIA THEATRE

Friday Afternoon, March 31, 3 P. M.

Sunday Afternoon, April 2, 2:45 P. M.

PROGRAMME

1. Symphony No. 5 in C minor.....Beethoven
   - Allegro con brio
   - Andante con moto
   - Scherzo: Allegro
   - Finale: Allegro

Intermission

2. Symphonic Poem, "Don Juan".....Strauss
3. Prelude to "The Mastersingers".....Wagner

PROGRAMME NOTES

Symphony No. 5 in C Minor.....Beethoven

Of all the nine symphonies by Beethoven, the fifth probably is the best known, the most generally comprehended, and the most widely popular. Each of its movements is a gem of the first brilliance, and collectively they constitute a work of the profoundest grandeur of symphonic form.

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There is excellent authority for ascribing the beginning of the symphony to the year 1805, when Beethoven was mainly engaged upon the composition and production of his opera "Fidelio" at the time when Vienna was in the hands of the French invaders. It is but one of numerous instances that show a habit with Beethoven of beginning or completing other works while mainly engaged on one. The Fifth and Sixth symphonies were completed during the summer of 1807 in the country near Vienna, where Beethoven was fond of staying. It was not until December 22, 1808, that the two symphonies were produced at a concert together with a Choral Fantasia, the Piano Concerto in G, three vocal numbers, all of Beethoven's compositions, and an extempore fantasy on the piano. The concert suffered from untoward conditions of various kinds.

It is interesting to take a glance at Hector Berlioz's record of his own impressions of Beethoven's Fifth Symphony. In the work as a whole he finds the master's "intimate thought: his secret sorrows, his concentrated rage, his reveries charged with dejection, his visions at night, his bursts of enthusiasm."

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair; not the concentrated, calm despair that borrows the shape of resignation; not the dark and voiceless sorrow of Romeo when he learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt."

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious; the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness

shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A flat, and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum notes are C's; the tonality of the movement is C minor; but the chord of A flat, sustained for a long time by the other instruments, seems to introduce a different tonality, while the isolated hammering of the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end? And now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a

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change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C; the whole orchestra, assisted by the trombones, which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . ."

Symphonic Poem, "Don Juan".....Richard Strauss

A score or more of lines from the poet Lenau's poem, of the same title, stand as the subject of the music. The following is a translation by John P. Jackson:

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight.
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
My lady's charm today hath breath of spring,
Tomorrow may the air of dungeon bring.
When with the new love won I sweetly wander,

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No bliss is ours unfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temple builded.

Yea Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It must expire—here find a resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique;
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

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It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
It was perhaps a flash from heaven descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
Yet perchance not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

To some extent Strauss clearly follows the separate parts of his quotation. Fervent desire, sudden indifference, are not to be mistaken. The various love scenes may be filled with special characters without great harm save that the mind is diverted from a higher poetic view to a more concrete play of events. The very quality of the pure musical treatment thus loses nobility and significance. Moreover, the only thematic elements in the design are the various "motives" of the hero.

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In the midst of a fresh burst of the main phrase are gentle strains of plaint. And now a tenderly sad motive in the wood sings against the marching phrase, amidst a spray of light dancing chords. Another song of the main theme is spent in a vanishing tremolo of strings and harp, and buried in a rich chord whence rises a new song or rather a duet, the first of the longer love-passages.

The main melody is begun in clarinet and horn and instantly followed (as in canon) by violins. The climax of this impassioned scene is a titanic chord of minor, breaking the spell; the end is in a distorted strain of the melody, followed by a listless refrain of the (original) impetuous motive.

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[The "BRADSTREET & DUN" OF MUSIC]

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The main theme breaks forth anew, in the spirit of the beginning. It yields suddenly before the next episode, a languorous song of lower strings, strangely broken into by sighing phrases in the high wood-wind. After further interruption, the love song is crowned by a broad, flowing melody, the main lyric utterance of all. It has a full length of extended song, proportioned to its distinguished beauty. The dual quality is very clear throughout the scene. Much of the song is on a kindred phrase of the lyric melody sung by the clarinet with dulcet chain of chords of harp.

Here strikes a climatic tune in forte unison of the four horns. It is the clear utterance of a new mood of the hero,—a purely subjective phase. With a firm tread, though charged with pathos, it seems what we might venture to call a symbol of renunciation.

The mood all turns to humor and merrymaking. At the height the (first) tempestuous motive once more dashes upwards and yields

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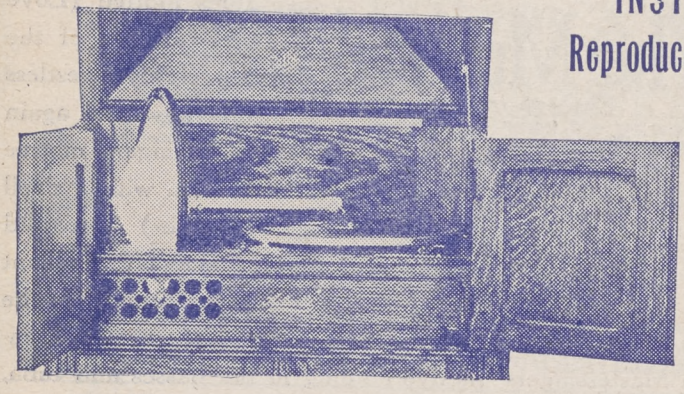
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to a revel of the (second) whimsical phrase. A sense of fated renunciation seems to pervade the play of feelings of the hero. In the lull, when the paroxysm is spent, the various figures of his past romances pass in shadowy review; the first tearful strain, the melody of the first of the longer episodes,—the main lyric song.

Strauss does not defy tradition by ending his poem with a triumph. A final elemental burst of passion stops abruptly before a long pause. The end is in dismal, dying harmonies,—a mere dull sigh of emptiness, avoid of joy and even of the solace of poignant grief.

Prelude to "The Mastersingers"..... Wagner

The sumptuous Prelude is constructed from some of the principal themes of the opera, opening with the Mastersingers' motive, a pompous march theme repeated forthwith in F major, and followed by a short development of a more tranquil motive (Awakening Love), which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The latter, which reappears throughout the opera at all the important functions of the Mastersingers, is developed at considerable length, after which a figure from the opening theme is worked up elaborately in the full orchestra. A short interludiary episode then leads to a melodious motive (Love Confessed) which will be recognized as one of the phrases of the well-known "Prize Song." This is followed immediately by a restless motive (Impatient Ardour) which reappears fitfully now and again during the succeeding parody of the ostentatious Mastersingers' motive —worked up in the wood-winds staccato in conjuction with a droll counter-figure (the apprentices' derision of Beckmesser) borrowed from the scene of the singing contest in the last act. Wagner's brilliant musicianship and originality of invention are illustrated forcibly in the conclusion, where the three principal motives are worked up in combination—The Mastersingers' motive coming in the basses and tuba, the "Banner" motive in the wood-winds, and the "Love Confessed" motive in the first violins, violoncellos and the other wind instruments; the rest of the orchestra supplying ingenious and elaborate embellishments, and the whole mounting steadily to a gorgeous climax.

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No. III ..... A. Liadow X
No. IV ..... N. Rimsky–Korsakow
No. V ..... N. Sokolow
No. VI ..... A. Glazounow

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SOLOISTS

1911–1922

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- Ada Clement (Beethoven, Concerto No. 5, E Flat, Op. 73) III
- Adéle Rosenthal (Grieg, Concerto, A Minor) II
- Rubinstein, Arthur (Saint-Saens, Concerto G Minor) XI
- Arthur Shattuck (Tschaikowsky, Concerto, B Flat Minor) VI
- Maazel, Marvin (Tschaikowsky, Concerto B Flat Minor) XI
- Méro, Yolanda (Liszt, Concerto A Major) XI
- Hess, Myra (Grieg, Concerto A Minor) XI
- Corinne Frada (Mendelssohn, Concerto No. 1, G Minor, Op. 25) III
- Frances Rock-Shafter (Saint-Saens, Concerto, G Minor) II
- Gottfried Galston (Liszt, Concerto, E Flat, No. 1) II
- Harold Bauer on "Duo-Art" Piano (Saint-Saens, Concerto in G Minor) VIII
- Harold Bauer (Schumann, Concerto, A Minor) ..... VII, XI
- Ossip Gabrilowitsch (Mozart, Concerto, D Minor) V
  - Weber, Concert Piece, F Minor, Op. 79) V
- Percy Grainger (Grainger, Suite, "In a Nutshell") VI
  - (Grieg, Concerto, A Minor, Op. 16) VI
- Rudolph Ganz (Beethoven, Concerto, No. 5, in E Flat Major, Op. 73) IV
  - (Liszt, Concerto for Piano, No. 1, E Flat) IV
- Joseph Hofmann (Rubinstein, Concerto No. 4, D Minor, Op. 70) III

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Benno Moiseiwitsch (Schumann Concerto, A Minor) X
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Josef Lhevinne (Beethoven, Concerto, No. 5, E Flat Major) X
Frances Nash (Liszt, Húngarian Fantasie) IX
Vladimir De Pachmann (Chopin, Concerto, E Minor) I

VIOLINISTS—

Albert Spalding (Beethoven, Concerto, D Major, Op. 61) IV
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Eduard Tak (Lalo, Symphonie Espagnole) I
(Saint-Saens, Rondo Capriccioso) I
Efram Zimbalist (Brahms, Concerto, D Major, Op. 77) IV
(Tschaikowsky, Concerto, D Major) I
Fritz Kreisler (Beethoven, Concerto, D Major, Op. 61; and Tartini, "Devil's Trill") III
Irma Seydel (Saint-Saens, Concerto, B Minor) II
Kathleen Parlow (Saint-Saens, Concerto, B Minor) III
(Tschaikowsky, Serenade Melancholique) III
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(Schumann, "Abendlied") II
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Jean Gerardy (Lalo, Concerto, D Minor; Boellmann, "Symphonic Variations") III

Mme. Elsa Ruegger (Boellmann, "Symphonic Variations") I

HARP—

Joseph Vito (Mozart, Concerto, C Major, for Flute and Harp) II

Kajetan Attl (Attl, Bohemian Folk Songs) VII

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B. E. Puyans (Godard, Suite, Op. 116) VII

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Harold Randall (Saint-Saens, "Tarantelle" for Flute, Clarinet and Orchestra) VII

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Messrs. Addimando, Dupuis, Schipilitti, Shanis XI

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Messrs. Addimando, Lombardi, Randall, Hazlett, Bell, La Haye, Hornig, Roth VIII

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Messrs. Puyans, Newbauer and Attl VIII

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Mme. Luisa Tetrazzini (David, Air, "Mysoli" from Pearl of Brazil; Gounod, Valse from "Romeo and Juliet") I

Mme. Martha Richardson (Massenet, Aria from "Herodiade") I

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Beatrice Fine (Charpentier, "Depuis le jour" from "Louise"; Strauus, "Strolle de Bosco") II

Mme. Herbst-Wright (Weber, Agathe's Aria from "Der Freischutz") II

Agnes Berry (Woodman, "An Open Secret" with piano accompaniment) II

Marcella Craft (Verdi, "Ah fors'e lui," from "Traviata") IV
(Puccini, "Un bel di," from "Madame Butterfly") IV
(Liszt, "Die Lorelei") IV

Elinora De Cisneros (Saint-Saens, "Amour viens aider" from Samson and Dalila") IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc") IV

Maud Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"; Wagner, Aria from "Tannhauser"—"Dich Theure Halle") V

Florence Macbeth (Rimsky–Korsakow, Hymn to the Sun from "La Coq d'Or") XI
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CONTRALTO—

Carrie Bridewell (Wagner, Erda Scene from "Rheingold") II

Fernanda Pratt (Saint-Saens, "Amour viens aider") II

Julia Culp (Beethoven, Lieder songs from "Egmont," "Freudvoll und Leidvoll," "Trommel geruhret"; Wagner, "Traume"'; Schubert, "Standchen"; Strauss, "Morgen") VI

Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito"; Wagner, "Gerechter Gott" from "Rienzi") III

TENOR—

Paul Althouse (Verdi, La donna e mobile from "Rigoletto") XI
(Wagner, Prize Song from "Die Meistersinger)) XI

BARITONE—

Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure"; Wahn! Wahn! from "Die Meistersinger") III

CHORAL WORKS—

Cecelia Choral Club (Jules Massenet's Cantata, "Eve") II

Mrs. Orrin Kipp McMurray ..... Soprano
Mr. R. M. Battison ..... Tenor
Mr. Harold Pracht ..... Baritone

Conducted by Paul Steindorff

Cecelia Choral Club (Henry Hadley's Cantata "In Music's' Praise"') II

Mrs. Edward Everett Bruner ..... Soprano
Mr. Harold Pracht ..... Baritone

Conducted by Henry Hadley

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Opera Comique, "Secret of Suzanne" ..... (Wolf-Ferrari)

With Orchestra and Members of the Chicago Grand Opera Company

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Count Gil ..... Alfreda Costa
Countess Suzanne ..... Marie Cayvan
Sante ..... Francesca Daddi

Musical Director, Atillio Parelli

The Musician

The physician who heals diseases and alleviates the anguish of the body, certainly merits a more conspicuous and honorable place; but the musician who eminently soothes our sorrows and innocently diverts the mind in health, renders his memory deservedly dear to the grateful and refined part of mankind in every civilized nation.

In Memoriam

George P. Wagner	January 7, 1922
Edward A. Nolting	February 25, 1922

Personnel
The San Francisco Symphony Orchestra

ALFRED HERTZ, CONDUCTOR

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Argiewicz, Artur
Assistant Concert Master
Ford, L. W.
Assistant Concert Master
Seiger, Rudy
Mendelevitch, R.
Gluschkin, M.
Laraia, W. F.
Jensen, T.
Hofmann, W. F.
Cardona, F.
Koenig, H.
See, Orley
Reiss, T. H.
Ruiz, R.
Polak, S.
Willard, J. W.

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Haug, J. A.
Manchester, W.
Hidden, R. L.
Helget, H.
Bering, K.
Gold, J. T. Hartzell
Paterson, J. A.
Heft, A.
Dunn, H.
Creitz, F.
Hoffman, H. H.

VIOLAS

Fenster, Lajos
Principal
Hahl, E.
Baker, F.
Wismer, H.
Heinsen, C.
Purt, B.
Weiler, E.
Lichtenstein, V.
Dierich, F.
Kolb, R.

VIOLONCELLOS

Ferner, W. V.
Principal
Dehe, W.
King, O.
Villalpando, W.
Weiss, A.
Kirs, R.
Callies, R.
Hranek, C.

BASSES

Lahann, J.
Principal
Previati, L. J.
Storch, A. E.
Annaruini, A.
Schulze, E.
Arriola, E.
Frederick, O.

FLUTES

Linden, Anthony
Newbauer, L.
Oesterreicher, W.
Orchestral Manager

PICCOLO

Oesterreicher, W.

OBOES

Addimando, C.
Dupuis, A.
Schipilitti, V.

ENGLISH HORN

Schipilitti, V.

CLARINETS

Randall, H. B.
Hazlett, C.
Cortellazzi, O.

BASS CLARINET

Hazlett, C.

BASSOONS

Kubitschek, E.
La Haye, E. B.
Hranek, C.

CONTRA BASSOON

Kolb, R.

HORNS

Hornig, W.
Roth, P.
Tryner, C. E.
Rocco, R.
Huske, E. F.

TRUMPETS

Thieck, W. A.
Barton, L. S.
Kegel, Otto
E. Mellon

TROMBONES

Tait, F. W.
Clark, O. E.
Bassett, F. N.

TUBA

Murray, R.

HARPS

Attl, Kajetan
Swain, Elvira

TYMPANI

R. E. Wagner

PERCUSSION

Sinai, J.
Wood, W. A.
Hoffman, H. H.
Nickel, M.

CELESTA

Haug, J. A.

LIBRARIAN

Kegel, Otto

A. W. WIDENHAM, Secretary-Manager

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